



VOL. I.

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NO. 25.

CORRESPONDENCE.

Revolving Around Bloomington.

[CORRESPONDENCE OF THE COURIER.]

BLOOMINGTON, Ill., July 13, 1880.

IN spite of the extremely hot weather, the managers of our Opera House (Tilletson & Fell) are furnishing entertainments constantly. The Fisk Jubilee Singers were at this house last week, and sang to a crowded house. They seemed to give great satisfaction to the religious element in the community. While their concerted pieces are well done, the voices harmonizing finely in their simple selections, their entertainments lack variety and become tiresome to those who are accustomed to better things.

Tilletson & Fell are giving a series of concerts with Litta as the star and Lillian De Garmo (a very fine reader); John Skelton, cornet, and A. Beuter, pianist (all of Bloomington), throughout the State and in some cities of Indiana. The concerts, so far, have been very successful, and Litta is making hosts of friends in her native State (Illinois).

Hastings' Band gave the second of its concerts, assisted by Litta, Miss De Garmo, Miss Spaulding, of Kansas City (a very fine mezzo-soprano), and A. Beuter. This concert was even more successful than the first, and the band may be congratulated on its performance. I hope the members of the band are sufficiently encouraged to renew their practice in the fall and work harder than ever during the fall and winter.

THE MUSICAL COURIER becomes more interesting with each week's issue, and is looked upon by our musical people as the standard among the musical papers of the country.

ARION.

Trade and Art in Rochester.

[CORRESPONDENCE OF THE COURIER.]

ROCHESTER, N. Y., July 14, 1880.

THE excessive warm weather, coupled with the fact that everybody who could raise and scrape money enough together has gone to the seashore or the lakes, has made business of every description, as well as the music business, duller than ever. Few shipments are being made, except to fill back orders, and music men say they do not look for a revival before fall, and do not look for much of a one even then.

Taking advantage of the dull season several of our music houses are putting their warerooms in shape for the fall campaign. Among them Mackie & Co. have rejuvenated their palace from top to bottom, and put it in finer shape than ever. They have also removed their office to the north side of the building, thereby giving them better facilities for sheet music and also better ventilation, which one needs so much in these days of 98 in the shade. Their trade they report as dull, on account of the perspiringly warm weather, but they propose to make things warm this fall in the way of pianos and organs. Their musical infant prodigy, Master L. E. Weed, will start on a farewell tour in a short time to the different watering places throughout the country, and then proposes to quit the arena, to cease warbling his few wild notes as it were, and then "the scenes which knew him once will know him no more."

Amusements have been scarce—few and far between like angels' visits.

On June 21 and 22 Augustin Daly's "Royal Middy" was here. Everybody was captivated with Catharine Lewis and May Fielding, and neither of the ladies ever appeared to better advantage. Joseph E. Brand as *Don Juan* was very fine, his acting was excellent and his singing better. Johnny Hart as *Mungo*, with his immense smile, completely carried the house by storm. I was glad to see John and welcomed him as an old friend. The chorus of middies, as well as the grand chorus, was good, and showed careful training. Our people will be glad to welcome the troupe again, and they can be assured of a full house.

On June 30 a very elegant audience assembled at Cobleigh's parlors, Powers' Block, to welcome the celebrated artists who appeared for the benefit of Christ's Church. The programme was as follows:

PART FIRST.

Duo, "Excelsior".....Balfe
Tom Karl and W. H. MacDonald.

Aria, from "Lucia".....Donizetti
Mary Beebe.

Romanza, from "Luisa Miller," "Quando le sere al
placido".....Verdi
Tom Karl.

Polonaise, from "Mignon".....Thomas
Marie Stone.

Duet, from "Faust".....Gounod
Mary Beebe and Tom Karl.

Trio, "Vanne a Colei".....Costa
Misses Stone and Beebe and Tom Karl.

PART SECOND.

Aria, "Infelice," from Ernani".....Verdi
Mr. MacDonald.

English ballads—"My Lady".....George Osgood
"Among the Lilies" (by request).....Dana
Tom Karl.

English ballad.....
Marie Stone.

Duo, "Parigi o Cara," from "Traviata".....Verdi
Miss Stone and Mr. Karl.

English ballad, "Dearest Heart".....Sullivan
Mary Beebe.

Trio, "Ferme Crudele," from "Ernani".....Verdi
Miss Stone, Tom Karl and MacDonald.

Nearly every number upon the programme was enjoyed. It was a very enjoyable performance throughout, and the Parish Aid Society is to be congratulated on the success of the concert given under its auspices. Rather an amusing incident occurred when Marie Stone made her first appearance, and she was compelled to go through an ordeal as novel as it was trying. Just before she commenced to sing a bat flew in through one of the open windows and began circling round the room, and finally passed within a foot of the lady's face. The inclination to duck her head was irresistible, and duck it she did, much to the amusement of the audience. Again the bat flew near the singer, and this time she took a step toward the accompanist, evidently wishing to retire, but apparently ashamed of her fright she turned to the audience and sang the piece through without a quaver, which was no easy thing to do with a bat flying so near, and the plucky lady was rewarded with rounds of applause.

J. H. VERNON.

Burlington Brevities.

[CORRESPONDENCE OF THE COURIER.]

BURLINGTON, Ia., July 16, 1880.

ONLY a few items of interest to chronicle since my last. The "Pirates of Penzance" and Tony Pastor's troupe have been here. The "Pirates of Penzance" drew a large and appreciative audience, and the performance as presented by D'Oyly Carte's company was an excellent one. The company, how-

ever, could not do itself justice in our hall, because of the small stage. I earnestly hope that the new scheme proposed for a \$50,000 opera house will be a success, for if ever a city needed one it is Burlington. I understand that one-half of that sum has been raised, and the prospects are good for the remainder.

Tony Pastor's splendid company gave decidedly the best variety entertainment that has ever been given in Burlington. His entire company made a novel street parade in the best turnouts in the city, headed by its splendid band.

Mrs. Dow, the organist at the Congregational Church, has resigned on account of her health. Mrs. Dow has worked harder and done more to elevate our church music than any one else in the city, and it will be some time before the society can procure the services of one who will take as much interest and do as well as she. The best wishes of hundreds of friends will go with her, coupled with hopes for her speedy restoration to health.

MAX.

Music in Italy.

[FROM OUR SPECIAL CORRESPONDENT.]

MILAN, July 1, 1880.

I AM afraid my first letter to THE COURIER will be a rather dry one, considering the season of the year and the short time which has been left me to collect news. But I will do my best: so here goes.

The various representations of "Lohengrin" which have recently been given in this country have called out a perfect deluge of different opinions and criticisms. Even those most inclined to receive the "music of the future," and to judge it fairly and squarely, are still hopelessly muddled as to its worth and future existence. Others, less impartial, condemn the work entirely, and consign it unceremoniously to perdition. The different journals are all at sea in speaking of it. The representations at the Politeana lately have been thoroughly discussed in the journals of that city, but without a very encouraging result. The fact is, it will be a long time before "Lohengrin" becomes generally accepted in Italy, although "Aida" has done much to pave the way for its possible future triumph. Noi vedremo.

Signor Moderati, of your city, was in Milan a few days ago. I did not get to see him, for he has gone to Ascoli, Piceno, where his family resides, in order to spend a few weeks there. I believe he returns to New York in August or the beginning of September.

It has been decided by the authorities in power that the Dal Verme, in this city, will undergo repairs shortly. Whatever alterations may be effected it will not be before they are needed, for many things have been the subject of complaint for some time past. It adds one-half to the enjoyment of a performance if the theatre wherein it is given is comfortable and thoroughly clean and bright. Bizet's "Carmen" will be represented in this theatre after its reopening, the celebrated singer-actor, Stella Bonheur, and the fine tenor, Guone, playing the principal roles. It will be a novelty to us, and is looked forward to with real pleasure.

The renowned baritone, Guiseppe Kaschmann, has just arrived in this city from Bilbao. His future plans have not yet been made known. He is a singer of great power, and is gifted with a fine voice. Also the

celebrated bass, Ormondo Maini, has left here for Genoa.

A sad death has just taken place, that of Carmen Pisani-Frapolli. She was a talented young artist, and had entered successfully on a brilliant career, which in the future must have brought her wealth and fame. She had numerous friends in this city who sincerely regret her sudden demise.

I forgot to say, when on the subject of "Lohengrin," that Roberto Stagno has had a grand success in the role of "The Knight of the Holy Grail" wherever the opera has been performed. The papers speak of his singing and acting in the most glowing terms, and the floral offerings have been abundant.

One of the most successful operas lately produced has been the opera of "Stella," produced first at Piacenza, with Teresina Singer in the title role. The composer is Signor Anteri, who has been the recipient of the greatest ovations. The music is pronounced generally excellent, and is likely to make a good impression both in this country and abroad. Singer's success was of the most flattering kind.

I may as well say concerning the Dal Verme Theatre that from September 18 to December 10 the following operas will be given: "The Star of the North," then "Robert the Devil," afterwards "Maria di Rohan," then the new opera, "Violante," by Signor Marengo. "Carmen" will probably follow "Violante," and be succeeded by "Norma," after which, and for the last, another new opera, "Fortunio," composed by Cesare Rossi. The following named artists are already engaged: Signora Bonheur, Signor Guone and the tenor, Caldani-Kuon. This season, short as it is, promises to have much interest for the public. I will report success or failure in due time.

In conclusion, I may state that Giglio Nordica is singing successfully in various places throughout the country, the last place being Aquila, where she will remain until the 15th of the present month. She has made a good contract for the Imperial Theatre, St. Petersburg, for the season of 1880-81. FORESTIERE.

Recovering from the Music Teachers' Convention.

[CORRESPONDENCE OF THE COURIER.]

BUFFALO, July 20, 1880.

THE Music Teachers' Convention left most musical people pretty much the worse for attendance upon its sessions and reporting them, and so your correspondent has treated you rather shabbily. I will use you better next season when musical circles revive. The convention re-elected Mr. Rice president, and the choice is a wise one, as the gentleman is dignified and courteous, two desirable qualities for a presiding officer. Charles Sykes, who has worked assiduously to make the meetings successful, could have had the honor, but he declined, and so the mantle again adorns the old president. The last evening's session, at which Dr. Carl Seiler delivered his address on "The Voice," was about the last, for the lecture was a masterpiece. I surmise that the "Doctor" derives a great deal of benefit from his talented mother's investigations, and has borrowed all his "cuts" from her work on "The Voice in Singing." After the lecture there was an attempt made to give a concert to the delegates, but a more lamentable failure never was chronicled. Four of our societies were advertised to take part; not even one appeared. The Nunos didn't dare trust themselves without a conductor, and so were "excused;" the others sent some very tardy regrets, and the "concert" dwindled to four selections by four ladies combined in duet, trio and quartet, with one solo. I doubt if the delegates have a very high regard for the Buffalo musical circles. It's too sad to relate, but it's true, and I hope Albany will do better for them next year.

Since the convention musicians here have done little or nothing phenomenal. The organization of a new brass band, under the direction of Joseph Kuhn and Albert Poppenberg, has attracted attention. The band numbers about forty of the professionals, and is uniformed by the 65th regiment, which is rapidly becoming the "crack" corps of the city. On Thursday nights the leaders give concerts in one of the popular beer gardens, so called, and the *elite* of beer drinkers gather. A glass of cool lager is greatly enhanced by

the accessory of music Buffalo Germans think, and so the house where the band plays is popular. Last Friday and Saturday evenings, the 17th and 18th, the lady managers of the Buffalo General Hospital gave an entertainment in the armory of the 74th regiment, and it was a delightful affair. The hospital is managed by ladies of high social and intellectual position, and, consequently, the promenade concert was a success. On Friday evening the programme commenced with a march from "Boccaccio," played by the 65th Band. The Liedertafel, one of the best German societies here, followed with singing, and very good singing. Alfred Pease played a piano solo in fine style. Miss Pauline Benney, Miss Anna Burger, and the 65th Band completed the musical part of the evening. On Saturday the following programme was given:

Contest March.....Faust
65th Regiment Band, A. Poppenberg, Leader.
"Oh, Love While Love is Left to Thee".....Malmene
Saengerbund, F. Federlein, Director.
Battery "M" Drill.....Captain Linderman, Commanding
"Sognai" (I Dream).....Schira
Mrs. Leonard Dodge.
"Cujus Animam," from "Stabat Mater".....Rossini
65th Regiment Band.
"Yes, Thou Art Mine".....Hyman
Mrs. Ismar S. Ellison.
a. "The Song of The Lord's Chapel".....Hermes
b. "How Have I Loved Thee".....Moehring
Saengerbund.
Coronation March.....Meyerbeer
65th Regiment Band.
L. K. L.

A Pleasant Affair in Evanston.

[CORRESPONDENCE OF THE COURIER.]

EVANSTON, Ill., July 18, 1880.

I SEND you the following programmes in lieu of any account of music in Milwaukee this week. They belong to Mr. Mathews' normal course.

SONG RECITAL BY WM. B. CHAMBERLAIN.

1. Mendelssohn—
(a) "If With All Your Hearts," from "Elijah."
(b) "Be Thou Faithful," from "St. Paul."
(c) Song of Spring.
(d) Savoyard Song.
2. Schumann, "The Wanderer."
3. Schubert—
(a) "The Linden Tree."
(b) "My Abode."
(c) "Hark, Hark the Lark."
4. (a) Abt, "Good Night, My Child."
(b) Pinsuti, "T'amava allor."
(c) Blumenthal, "My Queen."
(d) Meyer, "Twilight Vision."
5. (a) Morgan (Virginia), "What Care I How Fair She Be."
(c) Gounod, "Without Thee."

PIANO RECITAL BY MISS LYDIA S. HARRIS.

- Sonata Appassionata, op. 57.....Beethoven
(Allegro assai, andante con moto, allegro ma non troppo e presto.)
Rondo Capriccioso, op. 14.....Mendelssohn
Aufschwung ("Excitement")..... } op. 12.....Schumann
Warum? ("Why?")..... }
Ende vom Lied ("The Climax")..... }
Nocturne in G major, op. 37.....Chopin
Scherzo in B flat minor, op. 31..... }
Concerto in E flat.....Liszt
1. Allegro maestoso. 2. Quasi adagio.
3. Allegro vivace. 4. Allegro marziale animato.
(Second piano by Mr. Mathews.)

Mr. Chamberlain's recital I was obliged to miss. Miss Harris is a very talented pupil of Mr. Mathews. She is not now in good health, and there are of course crudities both in her execution and in her interpretation, but there are also numerous excellencies in her playing and much of the genuine artistic quality. I know many professional pianists of much greater pretensions whose work is far less satisfactory artistically, and far less valuable from an educational point of view.

....The question as to the exact status of the organist, of his rights and wrongs, and of his privileges and duties, has often given rise to discussion. What with clergymen who know nothing of music, but who unfortunately think that they do, and members of the congregation eager to give advice which they have not tested, the seat in front of the keyboard is not always too comfortable. As a case in point, and as further illustrating these remarks, it is said that at a dissenting place of worship not a hundred miles from Liverpool, the other Sunday evening, a member of the congregation—himself a professor of music and an organist—was invited to fill the position of the regular organist, who was absent. All seemed to go most satisfactorily until the last hymn, before the reading of which the minister publicly expressed a wish that the hymn might be sung softly, and "with but little strength of organ." The organist, exhibiting the courtesy of a gentleman, bent to the request of the worthy clergyman; but after the service this ill-advised and injudicious public remark was severely commented upon by the congregation. As a rule, the clergy know very little about organ-playing, although they not unfrequently assume a knowledge which is not warranted by facts. We shall next hear of the selection of stops being taken out of the organist's hands.—*Musical Opinion.*

The New Theatre Royal, Dublin.

THE site upon which the Old Theatre (which was destroyed by fire in February last) stood is, perhaps, one of the finest in the United Kingdom, being absolutely isolated on three sides. Almost immediately after the fire Michael Gunn, the proprietor, sent for C. S. Phipps, F. S. A., the well known architect (who had some ten years ago successfully constructed for him the Gaiety Theatre at Dublin), and gave him instructions to design a theatre which would be a worthy successor of the National Theatre of Ireland. The drawings and designs are now complete, and, in addition, Mr. Phipps has prepared a large model of the interior of the theatre, exactly as it will appear, completely decorated. This was shown to a goodly company on Friday at Mr. Gunn's offices in Beaufort buildings. In the new scheme the position of the theatre is reversed, the frontage being towards Hawkins street, and is thrown back some forty feet, so that the noble proportions of the façade may be better seen, and a greater space allowed for carriages. A carriage porch somewhat similar to that at the Royal Italian Opera, Covent Garden, gives access by five doorways to the outer vestibule on a level with the street, into which also open two other doorways for those coming on foot. From this vestibule a short flight of six steps leads to the crush room, 31 feet by 50 feet. Here are entrances into the corridor of the auditorium for visitors to the orchestra stalls and the pit stalls; on the same level the grand staircase to the dress circle or first tier is on the right hand, and that to the upper circle or second tier to the left hand. The pit proper is entered by an arcade of three doorways in Poolbeg street, and two flights of stairs lead to the pit corridor immediately above the pit and orchestra stalls corridor, so that the three divisions of the audience on the ground level have three entrances and corridors, entirely distinct one from the other. There are two staircases to the gallery or third tier from Poolbeg street, and one other opposite from the street leading up from Hawkins street to the Lord Lieutenant's entrance. In every case there are additional entrances provided for all the popular parts of the house, where those who wish to avoid the crowds at the main entrances can go into the theatre half an hour before the other doors are opened, at a small extra price. There is a handsome entrance for the Lord Lieutenant in a private roadway from Hawkins street, in the same position as his former entrance, only as the theatre is now reversed, the stage standing where the old auditorium stood, the Royal box will be on the left hand side of the stage, as the visitors face the proscenium. There is an entrance vestibule approached from a covered porch, and from this a wide staircase leads to the Royal drawing room immediately behind the box. Out of the drawing room is a boudoir. The dress circle has six rows of arm chairs, and behind this are private boxes opening out from the corridor; there are also in the proscenium three private boxes on each side of the several tiers on either side of the proscenium, capable in every case of forming one large box for special occasions or Royal visits. Every tier of the auditorium has its inclosing corridor. Immediately behind the corridor of the dress circle is a spacious foyer, 31 ft. by 50 ft., intended to be used as a drawing room and for promenading, the refreshment and smoking rooms occupying the whole width of the frontage, 68 ft. long by 17 ft. wide, between the grand foyer and the street. This foyer will be available for the occupants of the orchestra stalls, dress circle and upper circle. The pit refreshment room is the same size as the grand foyer, and is placed at the back of the pit corridor, occupying the space between the crush room on ground level, and the grand foyer on dress circle level; and the gallery has a similar sized refreshment room on the floor above the grand foyer.

The dress circle holds, with private boxes..... 400
The upper circle..... 400
The orchestra and pit stalls, and pit..... 1,300
The gallery..... 1,300

Making the total number..... 3,400
which is about 500 more than the old theatre could contain.

The width of the proscenium opening is 33 feet, and the stage is 72 feet wide between the walls, with a depth of 65 feet. Extending on either side of the stage walls are scene docks, which will make the available width of the stage for special purposes 110 feet. Running the whole length of either wing, outside the main building, are several floors of rooms for all the multitudinous requirements of the theatre—greenrooms, manager's and treasury offices, property making shops, wardrobes, tailors' and dressmakers' rooms, and dressing rooms for actors, actresses, ballet, supers, &c. There is a height above the stage floor to the gridiron from which the scenes are worked of 65 feet.

Some other dimensions may be given to show the relative size of the new theatre:

Curtain line to front of dress circle..... 51 feet.
" " " " upper circle..... 54 feet.
" " " " gallery..... 57 feet.
" " " " back wall inside corridor of pit..... 78 feet.
Height of ceiling above pit floor in centre..... 68 feet.

The style of the exterior elevation is Italian, and the purpose of the building is distinctly shown by the design. No one would mistake it for anything but a grand opera house—and it has quite a Continental character about it. Estimates for the new building are now in progress of preparation, and in the course of a week or so tenders from builders will be invited. The building will, the architect believes, be ready to open by the early autumn of 1881.—*London Era.*

Brooklyn's Choral Society.

IT is said that Brooklyn is to have a new choral society, and the *Eagle* of that city in connection with the announcement tells the story of the former societies as follows: Of the various choral organizations which have, from time to time, appealed to the general public of Brooklyn for support, the Apollo Club is to-day the only surviving representative. Several musical clubs, of more or less pretensions, exist here and there throughout the city; but as these are nearly always practically, and in many instances positively, exclusive as to membership and patronage, they cannot be accurately classed as choral societies. What the Mendelssohn Union is to New York the Apollo Club aims to be to Brooklyn. It is gilt edged. It is dual in its characteristics. It is a society constituted for the benefit of society. It has a performing membership and a subscribing membership. The latter is made up of the leading lights of Brooklyn society circles, the patrons and patronesses of art, who find in the Apollo Club a delightful outlet for their aesthetic tastes and inclinations. The former is an aggregation of male voices, the nucleus of which was formed by the seceding members of the St. Cecilia Vocal Society, and around whom have gathered the remnants of the old time Brooklyn Heights, Glee and Madrigal, and Madrigal societies, with a sprinkling of outsiders, new to society circles but familiar to Brooklyn church choirs. The chorus contains the very best of vocal talent, while the musical director of the society, Dudley Buck, is without a peer. Five years ago the proposition came from the Heights to several gentlemen, prominent in musical circles, "If you will provide a male chorus to do the singing we will furnish the money to run a vocal society." The offer was not availed of at that time, but force of circumstances subsequently rendered its acceptance desirable, and the Apollo Club is the result. From the outset the society has been a success, and so long as Mr. Buck directs its musical fortunes its success will continue to be assured. Its peculiar characteristics, however, preclude it from entering upon a wide field of usefulness. It is admirably calculated for the delectation of the favored few, and, therefore, not to be considered as a factor in the formation of a correct popular musical taste. If the patrons of the Apollo could be induced to give, out of their abundance, two complimentary concerts by the club at the Academy of Music during the coming season, they would confer a lasting benefit upon the art culture of Brooklyn.

The latest of choral efforts to succumb to the seemingly inevitable, the St. Cecilia Vocal Society, did probably more widely extended and enduring work in advancing musical knowledge than any of its predecessors in this community. It would be difficult to estimate at its just proportions the debt of obligation due to the society's efficient conductor, E. J. Fitzhugh. The events in connection with the operations of the organization are of too recent occurrence to require recital. Had the society but enlarged its area of operations, had it abandoned the Hill and assumed its position as a society for the whole of Brooklyn instead of a part only, its continued existence would undoubtedly have been assured, notwithstanding the loss of patronage consequent upon the secession occurring in its membership. The unqualified artistic success achieved by the society, however, emphasized the possibilities of personal pluck, when allied to indomitable energy, in a striking degree. Beginning with the members of the Thursday Night Choir of St. James' Episcopal Church, of which he is the musical director, Mr. Fitzhugh gradually increased its membership until the society numbered some sixty voices. The material was almost wholly in the rough and required to be molded into shape. The experiment of enlarging the choir to the proportions of a society was noted with very considerable interest, it being well known that Mr. Fitzhugh possesses a pertinacious regard for little things beyond the ordinary run of musicians, and it was barely credited that any body of singers would be found willing to submit to a lengthy course of drilling under so critical a leader. But Mr. Fitzhugh's practicality conquered every difficulty. A thorough musician, and conscientious withal, gifted with intimate knowledge of voices, insisting strenuously upon correct phrasing, clear articulation and perfect tonality, and combining strict discipline with intelligent reading of the compositions taken up as studies, the amateur chorus of the society, under his direction, speedily acquired an effectiveness possessed by few bodies of professional vocalists. The lessons taught by the St. Cecilia have not been lost, and the fruit of the good work done by that society will doubtless make itself apparent in due season.

As the second attempt at a semi-professional vocal organization, the Madrigal Society had a brief but brilliant existence. The endeavor to galvanize into new life the whilom Glee and Madrigal Society, reduced to a membership of about twenty voices, failed from a lack of the requisite business tact to secure the public support requisite to the society's maintenance. Had a smart business man been at the head of affairs, with the talent constituting its membership, the Madrigal Society would have been in existence to-day as the foremost exponent of "short vocal compositions of an amorous or pastoral character." The society was the medium of introducing Mr. Augustin Cortada to the public as a musical director, an introduction which has since proved most auspicious for that talented musician.

As regards its immediate predecessor and almost name-

sake, the Glee and Madrigal Society, no event was ever more generally deplored in Brooklyn musical circles than the demise of that famous society. Organized in September, 1874, by Henry Camp, J. P. Holbrook, and W. E. G. Evans, the Glee and Madrigal Society reached the zenith of choral fame almost at a single bound, only to die out of existence after a brief life of two short but exceedingly brilliant and eventful seasons. Michael Henry Cross, of Philadelphia, was the musical director of the society, and, with Messrs. Camp, Holbrook and Evans constituted the music committee. From the outset the organization aimed at exclusiveness—none but professional or semi-professional vocalists being admitted to membership, and they only after the most rigid scrutiny. Under the able management of the gentleman named the society prospered amazingly, and had its members been content to abide by the admonition, "Old men for counsel," &c., the rupture which came eventually need never have come at all. That the society, from the nature of its membership, its exclusiveness, and its reliance upon professional or semi-professional talent, contained within itself the germs of disintegration to an unusual degree, events clearly demonstrated. What it might have become under a more magnetic and enthusiastic musical director cannot be known; but of its continued existence there can be little doubt. Mr. Cross, although reputed the best conductor of glees and madrigals in the country, failed to impress his individuality upon the Glee and Madrigal Society, relying, seemingly, for effects upon the intelligence of his singers. He gave little evidence of ability as a disciplinarian, or of a disposition to hold his singers to a strict accountability, and it is not assuming too much to believe that the neglect to discipline the younger men of the society, vocally, had its legitimate result in the assumption that they could run the society financially, as run it they did—into the ground.

The checkered career of the Handel and Haydn Society from 1872 to 1877 covers a period of alternate sunshine and shadow marked by the brightest evidences of devotion to musical art and the darkest indications of chicanery and deceit. When the Handel and Haydn drew its last breath, men who had labored long and honestly in behalf of the musical welfare of Brooklyn were fain to believe that with the expiration of that effort died the final hope of a great choral society in the community. But the speculators who speculated the society out of existence, drinking its life blood to gratify their insatiable greed, have been consigned to endless obscurity and beyond the hope of resurrection. It would be too long a story to recite here the varying fortunes and vicissitudes of the Handel and Haydn Society. It had for presidents Rev. Joseph T. Duryea, D. D., W. H. Goodwin (deceased), J. B. Hutchinson and David Taylor, and for musical directors the late John P. Morgan, Henry Carter, Alberto Lawrence, Dr. Leopold Damrosch and Rafael Navarro. The list of names is suggestive and historical. The society at the outset of the season of 1874-5 counted within ten of four hundred vocalists; it was abundantly supported by the public so long as its management was deserving of support, and when it was not it was left vigorously alone. It flourished and faltered; now upon the top wave of prosperity, and anon in the trough of despair, until it was mercifully taken off altogether. It did no work of any lasting moment; but if its influence for good was hardly appreciable, it at least disclosed the true character of a class of men who can never again hope to profit by any choral movement which may be organized in Brooklyn.

The details regarding the new society cannot now be given; but a general statement will suffice to set forth its salient features. The term "great choral society" is employed to characterize, not alone its membership, but its scope, stability and permanence. It is sought by its promoters to profit by the experience and to avoid the shoals which have wrecked those who have gone before. It will have a musical head and a financial head. The musical head will be disturbed by no financial or business cares; he will have only to give thought to the music to be rehearsed and performed. The financial head will be a first class business man, and will combine with his business faculties a practical knowledge of the "show" business; or in other words, the society will have a manager, associated with whom will be a board of directors. The performing membership will consist as largely as is practicable of young and fresh voices, to secure which the several Sunday and secular schools will be drawn upon as largely as may be for material, care being exercised to select only fully developed young ladies and gentlemen. These with a judicious intermingling of the experienced chorus singers, of whom Brooklyn boasts so many, will, it is believed, constitute a body of vocalists unexcelled anywhere. These singers will be trained by a chorus master, who will be charged with all the detail work of instruction, rehearsal, &c.; the drilled chorus being turned over to the musical head of the society for final molding preliminary to the public performances. Of these latter it is suggested that a season of three regular concerts be provided, with a possible fourth, which last will partake somewhat of a festival character. The support of the society will be drawn from the general public, but whether by subscription or otherwise is as yet undetermined. The work to be performed will have the advantage of being fresh and unhackneyed, and while it is probable that one oratorio will be given during a season, this number will not be exceeded.

It is believed by the promoters of the contemplated society that the present is a most auspicious season for the inaugura-

tion of such an enterprise. The popular tendency toward choral work is unmistakable. The choral works underlined for performance during the Philharmonic season of 1880-81 are indications of the bent of public inclination. Much of criticism was indulged in because of the engagement of a decidedly indifferent New York chorus (female) by our Philharmonic Society at one of its later concerts. But it should be remembered that it is not the province of the Philharmonic to create, but to utilize an already created chorus. Had such a body of singers existed in Brooklyn last season we should have no occasion for complaint over the New York incident. And it is already settled that the Philharmonic Society stands ready to strike hands with Brooklyn's great choral society.

The Dutch Players at Home.

IN its rubric of art and literature the *Nieuwe Rotterdamse Courant*, of June 26, devotes a column and a half to the reception accorded to the Dutch players who recently left London to return to the city of Rotterdam, where no performance will be given by them until the month of August next. It appears a numerous and influential company had gathered together in the lower foyer of the Grand Theatre, at Rotterdam, to greet the company. The foyer had been tastefully decorated with flowers and plants, behind which was screened an orchestra, which, on the arrival of the members of the troupe, began to play the Dutch National Anthem. Joseph Jacobson (one of Rotterdam's merchants) addressed the company, not only in the name of the National Dramatic League, Rotterdam Section, but in the name of the country at large. Every Dutch heart had, he said, in thought, accompanied the national troupe to England's capital, and now every one present was proud to welcome the brave champions of national dramatic art. And in that welcome was included a hearty congratulation. A bold deed it was to encounter so many, almost insuperable, difficulties. But the deed had been done; the battle had been fought and won on the field of dramatic art. All English papers had abounded in praise, as had even private communications in a higher degree. The invitation forwarded to Miss Beersmans to play *Lady Macbeth* at Drury Lane, and the enterprise of Miss Genevieve Ward to put Mr. Faassen's "Anne-Mie" on London boards—these sufficiently testified to the laurels which had been won by the Rotterdam players and playwrights. Welcome and congratulation ought not to remain unaccompanied by a word of patriotic thanks, and these thanks were due to them from the entire nation for having carried, for the first time, the fame of their dramatic art beyond the boundaries of the country.

Time was when an Englishman sneeringly exclaimed, "Drink his beer and smoke his pipe, that's all the Dutchman can do." It was now no longer necessary to add, on the part of any Dutchman, "And burn his vessels too." The speaker addressed special thanks to Miss Beersmans and Mr. Faassen, but none did he wish to exclude from praise. Each of the players was presented with a photograph of the London Theatre in which they had established their fame abroad; while of the various criticisms which had appeared in the English journals a translation in Dutch is to be prepared for all. The highly and universally respected burgo-master of Rotterdam, Joost Van Voilenhoven, wished to say a word, not as an art critic, which he did not profess to be, but as a Dutchman who could appreciate pluck and energy when based upon studious judgment. He drank, in fraternity of nations, to her Majesty, the British Queen, as well as to their own sovereign. The excellent and active stage-manager, Mr. Le Gras, did homage to all the Dutch residents of London who, by word and action, had contributed to the success of the company. An amusing canard in connection with the Dutch troupe appears in a naughty and somewhat questionable sheet styled *Asmodee*, which appears in Holland weekly. It is to the effect that a bald-headed, aged English gentleman, accompanied by a Dutch interpreter, called in London on Miss Beersmans, and made the talented lady a tempting offer of marriage, though, it appears, without effect. The unhappy suitor was Lord Richerdon, of England's highest nobility.—*London Era*.

Statuette of Henry Irving.

VISITORS to the handsome, new artistic gallery called the Hanover Gallery, 47 New Bond street, London, should not omit to inspect a clever statuette of Henry Irving, which stands in the centre of the upper gallery. Mr. Irving is represented in a musing attitude in one of the most important scenes of "Hamlet." Whether the sculptor, E. Onslow Ford, has exactly copied the attitude of the favorite actor cannot be affirmed. Possibly Onslow Ford had in his mind the position of Michael Angelo's "Medici" figure, photographs of which were shown some time ago at the South Kensington Museum. But, if Mr. Ford has taken a hint from that work, none can blame him, for a bolder or more significant attitude could hardly have been chosen. The features are life-like, and the general effect of the figure is good. Mr. Ford intends to make copies in bronze and marble of this statuette; or, should admirers of the popular actor desire to possess the figure in life-size, the sculptor will be happy to meet their views; the more so, as the work would gain by enlargement, as it is almost impossible on a small scale to give that finish to details, costume, &c., that can be accomplished on a larger scale.—*London Era*.

On the History of Musical Pitch.

By ALEXANDER J. ELLIS, B. A., F. R. S., F. S. A.
HISTORICAL PITCHES.—CONTINUED.

(1) A 430.5, MC 525.7 [JC 527.3, EC 522.6], S 2.98. (McLeod and Ellis.) 1812, France; Paris Conservatoire. Copy of a fork (compared with the original, which is not in good condition, by M. Cavallé-Coll, who pronounced it "sufficiently correct") preserved in the Musée Conservatoire (No. 492 of catalogue), and purporting to be that used in 1812 at the Conservatoire. (Compare A 440.9 and A 435.2.) The catalogue says that it is the fifth of a tone flatter than the diapason normal; it is, actually, S. 0.16 sharper. Length of the original, from bend to prong, $3\frac{1}{4}$ in. converging prongs, conical brass cup at bottom of stem. The top is crushed, as if from being held in a vice. The fork is a very poor one, and its sound is scarcely audible for 10 sec.; but, as compared by my son, it also gave A 439.5.

(2) EA 439.6 [MA 436.9, JA 436.5], C 522.7, S 2.98. (Ellis.) 1855; organ of parish church, Barking, Essex. The original organ was built by Byfield & Green, 1770; but the pipes were shifted a tone, and cut and equally tempered, by Walker in 1855. It was, therefore, probably an A fork organ originally, for A 474.1 gives B flat 507.3, which is just a quarter of a tone flatter than C 522.7, and hence could be easily cut down to it, and the markings on the pipes show that old B flat was made into new C.

A 439.9, EC 523.2 [MC 526.3, JC 527.9], S 2.99. (Delezenne.) Turin, 1845. Fork obtained and lent to M. Delezenne by M. Marloye.

(1) A 440.0, EC 523.25 [MC 526.36, JC 528], S 3.00. (Lissajous, cited by De la Fage.) Paris, 1829. Orchestra pitch of opera (see A 425.8). Fork verified by M. Monneron for A. De la Fage.

(2) A 440.0. (Wieprecht, cited by Fr. Com.) 1830, Berlin; opera. Original statement by Wieprecht not found.

(3) EA 440.0 [MA 437.4, JA 436], C 523.2, S 3.00. (Ellis.) 1878, London. Messrs. Gray & Davison's standard pipes for organs. They told me they had lowered their pitch lately.

(1) A 440.2, EC 523.5 [A 1 C 526.6, JC 528.3], S 3.01. (Scheibler measured this as A 440 by his own forks, which were adapted for 69° Fahr.; hence, correcting to 59° Fahr., we have the above.) 1834, Stuttgart; Congress of Physicists, who accepted Scheibler's proposal, which Scheibler says ("Tonmesser," p. 53) was selected as the mean of the variation of Vienna grand pianos by temperature. De la Fage says that this very fork was measured by Lissajous in 1856, at the request of M. Bodin, and found to be A 440.3. The French measures are intended for 59° Fahr., — 15° C. Hence the difference would be only V 0.1; and, if Lissajous really measured at 55° Fahr., the agreement would be complete. But, as the great Diapason Normal is A 425.4, in place of A 435, there is no reason to suppose that the measure was made with such extreme accuracy. Whether this standard fork exists still, and where, or how it is preserved, I do not know.

(2) EA 440.2 [MA 437.7, JA 436.3], C 523.6, S 3.01, pressure, 3 inches. (Ellis.) 1879, London; Messrs. Walker's standard pipe.

A 440.3, EC 523.6 [MC 526.7, JC 528.4], S 3.01. (Scheibler's "Tonmesser," p. 53. No. IV. given as A 440.1 at 69° Fahr., and here corrected to 59° Fahr.) 1834, Vienna Opera. Fork belonging to Scheibler or his friends.

MA 440.4 [JA 439.0, EA 492.9], C 526.8, 2 C 263.4, S 3.01. (Ellis.) London, date unknown. Old fork, found by Messrs. Bishop in an old amateur organ at Westminster. It was a large fork, giving the 2 C.

(1) A 440.5, EC 523.8 [MC 526.9, JC 528.6], S 3.02. (Delezenne.) 1840, Paris Opera. Fork said to be adjusted to this pitch by M. Pleyel, date unknown.

(2) A 440.5. (Delezenne.) 1854, Lille. Organ of St. Catherine, repaired, and evidently re-tuned to concert pitch.

(3) EA 440.5 [MA 437.9, JA 436.5], C 523.7, S 3.02. (Ellis.) 1878; Messrs. Bevington's standard pipe. But Messrs. Bevington said that they have since raised their pitch 2 to 4 beats; hence, possibly, they use about EA 444, C 528.

A 440.9, EC 524.3 [MC 527.5, JC 529.1], S 3.03. (Scheibler's "Tonmesser," p. 53, No. 4, where it is given as A 440.7, at 69° Fahr., and is here reduced to 59° Fahr.) 1834, Paris. Conservatoire Concerts and Italian Opera (cited by M. Cavallé-Coll as Scheibler's pitch of Grand Opera in 1834.) This was not trusted by Scheibler's so much as A 435.2.

(1) A 441.0, EC 524.5 [MC 527.6, JC 529.2], S 3.04. (Delezenne.) 1836-39, Paris Opera. Fork of M. Leibner, whose duty it was to keep the pianos of the opera to the pitch of the orchestra, for rehearsals. Verified by Meyerbeer at the rehearsal of the "Huguenots." In 1849 it agreed precisely with the oboe of M. Verroust, which gave the pitch at performance.

(2) A 441.0. (Cagniard De la Tour, from De la Fage and Cavallé-Coll.) Paris, 1836; Opéra Comique.

(3) A 441.0. (Fr. Com.) 1859, Dresden Opera. Fork apparently sent by Kapellmeister Reissiger, who wrote, "The great elevation of the diapason destroys and effaces the effect and character of ancient music—of the masterpieces of Mozart, Gluck, and Beethoven." Reissiger's own fork was (1) A 435. The Dresden pitch was intentionally A 440. (See A 439.9; see, also, the proceedings of the Dresden Conference, Art. 28, above.)

(4) EA 441.0 [MA 438.3, JA 437], C 524.4, S 3.04. (Ellis.) 1879, London. Church organ pitch of Messrs. Lewis, of Brixton, from a fork lent me by these well known organ builders.

A 441.1, EC 524.5 [MC 527.7, JC 529.3], S 3.04. Scheibler's "Tonmesser," p. 53, No. V., where it is given as A 440.87 at 69° Fahr., and here reduced to 59° Fahr.) 1834, Vienna Opera. Fork given by Prof. Blahetka to Scheibler as a trustworthy A of the Vienna orchestra. Cited as A 440.7 by Delezenne, who confused it with the Berlin fork, A 441.8; De la Fage apparently cites this as both A 440.37 and A 440.33. This fork was found in a lumber room in Scheibler's former dwelling in 1789, and was lent to me for examination. It had the words, "Professor Blahetka, Wiener Orchestra," written on the inside of the prongs. It had, apparently, been slightly wrenched, and could not well be counted for 6 secs.; it was also exceedingly rusty. Its present pitch, so far as I could ascertain, is A 439.9, so that it has lost V 1.2 owing to ill treatment. This is the largest loss in any tuning fork I have yet been able to ascertain (see Art. 10 above and A 441.8, (1) A 443.2 below).

A 441.2, EC 524.7 [MC 527.8, JC 529.4], S 3.05. (Ellis.) 1878, London, Covent Garden. Fork then in possession of Messrs. Bryceson (since returned), giving the pitch to which the organ at Covent Garden Opera was tuned in 1878. In 1879 it was raised to A 445.6, which see, while in the theatre itself Mr. Hipkins observed it by beats with his own fork as 449.7, which see. Mr. Hipkins also recorded the pitch of the harmonium at Covent Garden, June, 1877, as A 449.2, and in July, 1878, as A 447.5, while the orchestra at this last date was A 449.9. See these numbers. The heat of the theatre sharpens the organ, so that when, in 1879, Mr. Pitman, the organist, adopted the plan of keeping the A of the organ going for half an hour for the band to tune by, the pitch rose. In 1880 the pitch is to be reduced to the French A 435.4.

EA 441.3 [MA 438.8, JA 437.3], C 524.8, S 3.05. (Ellis.) 1842, London. Fork bought about 1842, when Mr. Hullah was giving lessons in singing on Wilhelm's method, and issued by his authority; stamped, "Do. 512, vib. per sec. C. J. W. Parker, West Strand." Another copy issued at the same time, and bought by Mr. De Pontigny, measured C 525.06, or within 0.2 vib. of the same pitch. The error was, therefore, not the fork maker's. In his report to the Society of Arts on Uniform Musical Pitch, June 3, 1859, Mr. Hullah says that the original of this fork was tuned by the siren, and that it had been largely used, and that several important organs had been tuned to it, and also states in a note that Mr. J. H. Griesbach had measured the fork by his process, and found it C 521.6. This statement shows the untrustworthiness of both methods. A particular point had been made of reaching C 512, and C 524.8 resulted, being S .43 too sharp, that is, very nearly a quarter of a tone, and not, as Mr. Hullah says, a quarter of a semitone.

(1) MA 441.7 [JA 441.0, EA 446.1], MC 528.4 [JC 531.7, EC 530.5], B flat, 472.6, S 3.07. (Ellis.) 1890, Hampton Court, Bernhard Schmidt's organ. Firstly, a B flat pipe (12 inches long and 1.2 inches in diameter), belonging to this organ before it was altered by Messrs. Hill & Sons, and in possession of Messrs. Broadwood, was measured as 470.9 at first, but after the mouth had been cleaned at 472.9 and 472.3, mean 472.6, here adopted, all reduced to 59° Fahr. Messrs. Hill informed me that they had not altered the pitch of C when repairing the organ. Secondly, on August 15, 1878, I measured the pitch of C of the choir organ at Hampton Court Palace as C 528.7. (See MA 442.) Thirdly, on October 14, 1878, I measured at Messrs. Hill & Sons' a perfectly untouched 1 A from the old Echo organ at Hampton Court. I had to tune a pipe to the octave below, as my measuring forks did not reach so high, and this gave me A 441.25 at 59° Fahr., whence MC 527.9. Fourthly, Dr. Robert Smith ("Harmonics," 1859, p. 192) measured his Trinity College organ D, which was B. Schmidt's original C (for the pipes had been shifted), in September, "at temperate or thereabouts," as V 524; in November, when "cold," as V 508; and in August, when "pretty hot," as V 536. If we assume "pretty hot" to mean 72° Fahr., "temperate or thereabouts" to be 50½°, and "cold" to be 21° Fahr., which is possible, then the numbers of these three temperatures give the original C as 528.8, 528.6, and 528.1 respectively, which agrees remarkably well with the above MC 528.4. Dr. R. Smith's method of measuring by a weighted string was, perhaps, not safe within 4 or 5 vib., and the method of reduction of temperature is also not perfectly safe. From these measurements, there can be little doubt that this was one of Bernhard Schmidt's pitches. (T. Hill is positive that there is no trace of the pipes ever having been shifted.) But it also seems to be certain that he used a sharper pitch at St. James' Chapel Royal and Durham Cathedral. (See A 474.1.) What he used at St. Paul's cannot be inferred with certainty. (See A 444.7.) The Temple organ is also doubtful. All these organs seem certainly to have had this pitch at one time, and both the Temple and St. Paul's were flattened by Bishop. (See end of remarks on (1) A 422.5.)

(2) MA 441.7. (Hill.) 1814, London; Whitehall, Banqueting-room. T. Hill says that this organ was sharp, and of the same pitch as Hampton Court before he altered it; but it had been altered by Elliott in 1814. It is possible, however, that it was originally as sharp as the original Durham organ (see A 474.1), before Mr. Hill had to deal with it. It was the first organ built by Bernhard Schmidt in England. Indeed, it is said that Charles II. sent for him on purpose to build it. It was always in the banqueting room; so that it escaped the flames when the chapel was burned, and George I. afterwards opened the banqueting room as the Chapel Royal. Purcell was organist there.

(3) A 441.7; EC 525.3 [MC 528.4, JC 530.0], S 3.07. (De Prony, from De la Fage.) Paris, 1832. Proposed as a standard by De Prony, according to A. De la Fage. It will be observed that the EC and JC here are different from what they are in (1) MA 441.7. The reason is that here they are taken from an original A, and there from an original B flat.

(4) EA 441.7 [MA 439.1, JA 437.8], C 525.3, S 3.07, pressure 2½ inches. (Ellis.) London, August, 1878. Standard pipe of Messrs. Hill and Sons, organ builders. Here again the numbers are different from (1) MA 441.7, because they are calculated from an original C.

A 441.8, EC 525.4 [MC 528.6, JC 530.2], S 3.07. (Scheibler, "Tonmesser," p. 53, given as A 441.625, here reduced to 59° Fahr.) 1834, Berlin; Opera. Considered by Scheibler a trustworthy fork of the Berlin Orchestra; but he was certain that Berlin forks varied V 1.5 to V 2, and thought this sufficient to make a part possible or impossible to a singer. M. Cavallé-Coll, who cites this, also cites A 441.025 as a pitch of the Vienna opera measured by Scheibler, but I do not find it in his book. This fork was found at the same time and place as A 441.1; it has been a good fork, and can easily be counted for 10 seconds, but it is very rusty. It now measures A 440.9. Hence it has lost V 0.9. The other fork had lost V 1.2. The beats between the forks in Scheibler's time were 0.76 per second. They were now, by the measurements, 1.07, and by observation 1.0, which was difficult to observe with accuracy on account of the badness of the other fork. Hence the beats between them have increased .24 to .3. This is accounted for by the difference of their loss, 1.2—0.9=.3. This loss by rust is considerable. Large forks do not seem to suffer so much. Scheibler's V 219, found at the same time, is now V 218.77, and hence has lost .23 by rust. (See A 443.2 below, and Art. 10 above.)

(1) MA 442.0 [JA 440.6, EA 444.6], C 528.7, S 3.08. (Ellis.) London, 1890. B. Schmidt's Organ, at Hampton Court, measured from the unaltered C of the choir organ (see MA 441.7). Messrs. Hill had altered the temperament to

equal, and I measured their EA 445, which agrees closely with the above. All reduced to 59° Fahr.

(1) A 442.5, EC 526.2 [MC 529.3, JC 532.0], S 3.10. (Delezenne.) 1854, Paris; Italian Opera. As determined by reeds giving that pitch, for which there is no other authority.

(2) A 442.5. (Fr. Com.) 1859, France; Toulouse, Opera. (See (2) A 437.0.) Fork sent by M. Mériel, Director of the School of Music at Toulouse.

(3) A 442.5. 1859; Brussels, Theatre. Pitch recommended and used by M. Bender, Musical Director to the King of the Belgians, a quarter of a tone flatter than his military pitch, A 455.5, which see.

* A 442.7, EC 526.5 [MC 529.6, JC 531.2], S 3.11. (Ellis.) 1878, Austria. Small Franciscan organ at Vienna, kept at modern pitch (compare St. Stefan, A 443.2) for the purpose of musical services and performances ("zur Benützung bey musikalischen Aemtern oder Aufführungen"). From a fork tuned for me by organ builder Ullmann, who also tuned C 525.5, showing that the temperament was equal but not quite perfect. (See large organ, A 457.6.)

(1) A 443.0, EC 526.8 [MC 529.9, JC 531.6], S 3.12. (Fr. Com.) 1859; Bordeaux, Opera. Apparently the fork sent by M. Mezerei, conductor of the orchestra, who said that he first adopted the Paris pitch, A 448, but found it fatigued his singers too much. Yet the difference between that pitch and this is barely a comma.

(2) A 443.0. (Fr. Com.) 1859, Germany, Stuttgart, Opera.

* (1) A 443.1, MC 530.1 [J C 531.7, E C 526.9], S 3.12; pressure 3 in. (Ellis.) 1815, Durham; organ built by Bernhard Schmidt, as altered by shifting. One of the original pipes 2 B flat, was of exactly the same dimensions as that from Hampton Court (see A 441.7); but as it had been pieced by Bishop, I selected the 2 A, which was unpieced. It is, however, certain that this 2 A was originally Schmidt's 2 G sharp, giving A 474.1, which see. The present organ, by Willis, is in his own pitch (see A 444.7).

(2) A 443.1, E C 527.0 [M C 530.1, J C 531.8], S 3.12. (Ellis.) 1869, Italy; Bologna, Liceo Musicale. Fork sent officially to the Society of Arts as representing the pitch used at this Liceo. Measured graphically by Signor Lorenzo della Casa, professor of physics at Bologna, and the engineer Sacchetti, and by the siren by Signor Carlo Verardi, professor of music there, as 443.88; apparently a mean of many attempts. Meant for A 444.

(1) A 443.2, [MC 530.3, JC 531.9], S 3.13. (Scheibler, as cited by Delezenne, who gives A 443.0; but if Scheibler published the numbers they must be reduced to 59° Fahr., as above.) 1834, Vienna; Streicher. Although I cannot find this pitch in Scheibler's "Tonmesser," a fork with diverging prongs and very rusty was found at the same time as the forks A 441.1 and 441.8, bearing the name "Streicher," in ink, inside one prong. The fork now measures A 442.78; hence it has apparently lost V 0.43 by rust, which is not excessive. (See Art. 10, above.)

(2) A 443.2, EC 527.1 [MC 530.2, JC 531.7], S 3.13. (Ellis.) 1878, Austria; Vienna, St. Stefan Cathedral organ. From a fork especially tuned for me by the organ builder Ullmann, giving A 440.1 at 9° R. The pitch was intended to be the same as the opera (see A 446.8), and the organ was tuned to the same fork. If so, there must have been an insufficient allowance for temperature. This is, however, a modern pitch, and does not at all represent the ancient pitch of this organ, which was a very old one when described by Hopkins ("Organ," ed. 1870, p. 406).

(1) A 443.3, EC 527.1 [MC 530.3, JC 531.9], S 3.13. (Wölff.) 1836, Paris; Wölff's pianos. Cavallé-Coll, who cites this pitch, explains that Wölff, a pianoforte maker in Paris, made a tonometer for himself from Scheibler's description. Delezenne and De la Fage attribute the measurement to Scheibler, but I find nothing about it in Scheibler's works.

(2) A 443.3. (Fr. Com.) 1859, Germany, Gotha, Opera.

* EA 443.4 [MA 440.8, JA 439.4], C 527.3, S 3.13. (Ellis.) 1878, London; Messrs. Bryceson's standard pipe.

A 443.5, EC 527.4 [MC 530.5, JC 532.2], S 3.14. (Fr. Com.) 1859, Germany, Brunswick, Opera. Fork apparently sent by Kapellmeister Franz Abt.

(1) EA 443.7 [MA 441.0, JA 439.6], C 527.6, S 3.14; pressure, 3 in. (Ellis.) England; Salisbury, St. Edmund's; the pitch subsequently raised. From a pipe at Messrs. Walker's. Date unknown; pitch apparently modern.

(2) EA 443.7. (Ellis.) London, St. George's in the East. From a pipe in possession of Messrs. Walker.

EA 441.0 [MA 441.4, JA 440], C 528, S 3.16. 1860. Intended, but unexecuted, standard of the Society of Arts. For real standards see A 449.4 and 445.7; and for copies, see A 448.0, 448.4, 445.1. This was also proposed by M. Aristide Cavallé-Coll in 1858 (see A 444.3).

EA 444.2 [JA 440.2, MA 441.5], C 528.2, S 3.16. (Ellis.) London. Old fork, date unknown, marked "C., Philharmonic." I cannot assign a date, but, as it does not belong to the old C 528 pitch, I put it in eq. temp.

* A 444.3, EC 528.4 [MC 531.5, JC 533.1], S 3.17. (Cavallé-Coll, "Du Ton Normal," p. 13.) 1840, France; St. Denis, cathedral organ, as rebuilt by M. Cavallé-Coll, who advocates the use of A 444, EC 528 for the standard, like the Society of Arts.

(1) EA 444.5 [MA 441.0, JA the same], EC 528.5 [MC 527.5, JC 529.2], 16 F 44.098, S 3.18 (De Prony, "Méc. Anal.," Part 2, p. 495.) 1815, Paris. It was determined as the unison of a brass wire, 1.48 mètres long, weighing 12.783 milligrammes, and stretched by a weight of 15,000 milligrammes. The usual formula (Art. 13, note 5) gives the same result. Of course, there is considerable uncertainty. Possibly both this experiment and the former (A 438.2) referred to the same real pitch, but, if so, as they differ by V 6.3, they would serve to show the untrustworthiness of the method. De Prony uses equal temperament only, and considers that this pitch is that of the actual orchestra, which he says is about one-twelfth of an octave above the old ton d'église employed by Sauveur. He reduces this and the experiment in EA 438.2 to give C 132.29 and C 130.36 (which should be, taking equal temperament, EC 132.14 and EC 130.28). Then he reduces both by one semitone, and obtains what he supposes to be the old ecclesiastical pitches, C 124 and C 123 (which should have been C 124.7 and C 122.97); and he then compares them with Sauveur's C 122 (which should have been C 120.875, see A 406.6). The whole process is entirely erroneous. Equal temperament should not have been employed, nor can the orchestral pitch of 1815 be assumed as the ton de chambre of the ton d'église of 1713; nor, finally, does Sauveur represent

his pitch as the ton d'église. The mean of these two experiments of De Prony is EA 441.35. M. Cavallé-Coll ("Du Ton Normal," p. 13) cites from De Prony the mean of two experiments in 1832 (instead of 1815) as A 441.915. Can they be corrections of the same?

(2) A 444.5, EC 528.6 [MC 531.74, JC 533.3], S 3.18. (Lissajous, from De la Fage). 1858. Madrid, Theatre Royal. Sent to Adrien De la Fage by E. Hilarion Eslava, Maître de Chapelle to the Queen of Spain. The ton de chapelle is said to be an equal semitone flatter. (See A 419.6.) [French pitch was adopted by the Spanish Government, March 18, 1879.]

* EA 444.6 [MA 442, JA 440.6], C, 528.7, S 3.18. (Ellis.) 1877. London; St. Paul's organ. Fork, in possession of Mr. Hopkins, tuned to a piano which had been tuned to St. Paul's organ for the performance of the Passion Music in March, 1877, and had been observed by the organist, Dr. Stainer, to go well with it. But this was after the organ had been adjusted and almost rebuilt by Willis to his own pitch, A 445.2, which is only V.6 sharper than the above, and hence implies that the piano was tuned to the organ at 57.5° Fahr. in place of 59° Fahr.

* A 444.7, EC 528.9 [MC 532.0, 533.6], S 3.18. (Ellis.) 1879. England. Durham Cathedral organ, after it had been rebuilt by Willis to his own pitch, A 445.2, from which my measurement differs by only V.0.5, and considering that the Durham organ was measured in the organ at 44° Fahr., and Mr. Willis' standard pipe separately at 61.5° Fahr., and then both reduced to 59° Fahr., it shows a very satisfactory agreement.

(1) A 444.8, EC 528.9 [MC 532.0, JC 533.7], S 3.19 (Fr. Com.) 1859. Italy, Turin, Opera. This was apparently the fork sent to the Commission by M. Coccia, director of the Philharmonic Society at Turin, and maestro di capella of the Cathedral at Novara. M. Coccia says that this pitch is the mildest (*il più mite*) that he has met with.

(2) A 444.8 (Fr. Com.) 1859. Germany, Weimar, Opera.

(3) A 444.8 (Fr. Com.) 1859. Württemberg; concerts. Fork apparently sent by Herr Joseph Abenheim, Kapellmeister.

(1) A 444.9, EC 519.1 [MC 532.21, JC 533.8], S 3.19. (Lissajous, from De la Fage.) Naples, 1857; San Carlo. Fork sent by Mons. E. Guillaume, conductor of the band of the Theatres Royal, Naples, to the (French) Society of Piano-forte Makers.

(2) A 444.9. (Hippkins.) 1880. London; Her Majesty's Opera. Fork of the theatre. See (2) A 436.1, and (2) A 445.5.

(1) A 445.0, EC 529.2 [MC 532.3, JC 534], S 3.20. (Näke.) 1862. Austria, Vienna, pianos. The piano of Kapellmeister Proch, while the opera was A 466, which see; and also A 454.

(2) A 445.0. (Schmahl.) Germany, Hamburg. This is given me by Herr Schmahl (see A 494.5) as the "old Hamburg pitch," but at what date is not stated.

(1) A 445.1, EC 529.3 [MC 532.4, JC 534.1], S 3.21 (Scheibler's "Tonmesser," p. 53, No. VI., given as 444.87, at 69° Fahr., and here reduced to 59° Fahr.). 1834c, Vienna, Opera. Fork belonging to Scheibler or his friends, the highest of six of Vienna, of which he gives the measure, and he considers it to be a "monstrous growth" (*Auswuchs*). This is, apparently, the fork cited as A 445 by Delezenne (Lille Mem., 1854, p. 15), and also by Cavallé-Coll ("Du Ton Normal," p. 13). It is cited both as A 445 and A 445.44, apparently by De la Fage, who gives the latter number to the Vienna Conservatoire.

(2) EA 445.1 [MA 442.5, JA 441.1], C 529.3, S 3.20. (Ellis.) London, 1878. Fork sold by Cramer as Society of Arts pitch, in possession of Messrs. Bishop, organ dealers.

* EA 445.2 [MA 442.5, JA 441.2], C 529.4, S 3.20. (Ellis, at 59° Fahr.) London. Church pitch of Henry Willis, to which are tuned the present organs of St. Paul's and Durham Cathedrals (see A 444.6 and A 444.7), and also of Salisbury Cathedral, built 1878, of Glasgow Cathedral (Established Church of Scotland), and the new Episcopal Cathedral of St. Mary, Edinburgh, all recently built by Mr. Willis. This pitch was derived from a pipe tuned at 65° Fahr. to a Society of Arts fork, by an unknown maker, now mislaid. Now, the pipe giving C 529.4, at 59° Fahr., will sound C 532.7, at 65° Fahr., whence we derive EA 447.9. This makes it probable that it was one of Cramer's forks (see A 448.4). It was really flatter than Griesbach's C 534.46, intended for C 528 (see A 449.4). I am much indebted to Mr. Willis for much polite attention respecting his organs.

A 445.4, EC 529.7 [MC 532.9, JC 534.5], S 3.21. (Delezenne.) Vienna, 1845; Conservatorium. Fork obtained, and lent to M. Delezenne by M. Marloye.

(1) EA 445.5 [MA 442.8, JA 441.5], C 529.7, S 3.21. (Ellis.) London, 1860. Copy of Broadwood's medium pitch, made for the Society of Arts, 1860 (see EA 445.9 and 446.2).

(2) A 445.5. (Hippkins and Ellis.) October, 1879, London. Her Majesty's Opera band during performance, from a fork tuned by Mr. Hippkins, and measured by me (see (2) A 444.9).

A 445.6, EC 529.9 [MC 533.1, JC 534.7], S 3.22. (Ellis.) 1879, London, Covent Garden. Fork in the possession of Mr. Pitman, organist, and Signor Vianesi, conductor, to which the organ at Covent Garden Opera was tuned at the beginning of the season of 1879. Mr. Pitman said that the new pitch was settled at the end of the previous season, because it was impossible to get the oboe, bassoon, and flute to play at a lower pitch. He also said that the singers themselves, having been used to a higher pitch, objected to using a low one. During actual performance, when the organ A was given out for the band to tune from, Mr. Hippkins found A 449.7; see also A 441.2.

A 445.7, EC 530.1 [MC 533.2, JC 534.8], S 3.22. (Ellis.) 1860, London. Fork made by J. H. Griesbach to represent 2 A equally tempered to his 1C 528, which was really C 534.46 (see A 449.4). The box containing it says: "The pitch of the fork producing the note 2 A [in musical notation], derived from the above-named 1 C [also in musical notation], was obtained by a monochord, the length of its string 20 in., tuned to the note 2 C [in musical notation] from the 1 C 528 vibrations in a second, the whole length of string being equal to 1,000, the tempered 2 A is produced by .594 thousands." It should be .5946036. With so short a string, tuned to the octave below by ear only, errors were inevitable. It is remarkable that this pitch is more nearly what was wanted (A 444) than Griesbach's C 534.46 (see A 449.4). Fork lent by the Society of Arts. (See (2) A 448.4.)

[To be Continued.]

An Honorable Exhibit.

THE following remarkable statement appeared in the New York *Watch Tower* of June 3, ult.:

"May 21, 1879, Horace Waters & Sons (pianos and organs), on account of high rents and bad debts, went into liquidation. Their assignee has paid the preferred creditors 87½ per cent. and has enough, when collected, to pay them one hundred cents on the dollar. This is a good showing for the late firm to their preferred creditors; but the most wonderful transaction is yet to be related. The day after the assignment Mr. Waters obtained \$1,000 of a friend, and commenced business as agent, and June 12 obtained power of attorney. October 6, by the aid of the same friend, the store rent was paid in full and the lease canceled. Mr. Waters then rented a store at 826 Broadway, and received such cordial and friendly assistance from the trade, the press, and the public generally that he soon found the road to prosperity again. Having been released by his creditors, he started business in his own name, December 13, and seven days afterward began paying the unpreferred creditors, who had little prospects of receiving anything from the assignee, and May 15, less than one year from date of assignment, they were all paid in full. For a man to pay his unpreferred creditors after they had signed a release, and that too before the preferred creditors had been paid in full, is a singular example of personal integrity and a transaction rarely heard of in mercantile circles. The firm is now Horace Waters & Co., and will be highly prosperous if Mr. Waters meets with the share of success his great practical abilities and honesty of purpose entitle him to."

The assignee of Horace Waters & Sons, supports the foregoing statement with the following declaration:

NEW YORK, July 12, 1880.

I hereby certify that Horace Waters has paid all known unpreferred claims against Horace Waters & Sons, and has all the bills for said claims, receipted in full, with orders on me to pay such percentage as may be coming to each of them, to him. This is exclusive of the claim for store rent, of which Mr. Waters has paid \$600, having an order on me from Mrs. Waters, who canceled the lease, for this amount.

CHAS. S. FISCHER,
Assignee of Horace Waters & Sons,
Per F. G. Fischer.

When Ophelia Was Mad.

AT a recent meeting of the New Shakespeare Society, of London, the Rev. H. N. Ellacombe read a paper "On the Seasons of Shakespeare's Plays." He found the seasons marked in eight of Shakespeare's comedies, five histories and eight tragedies. For instance, in "Hamlet," Ophelia's madness must be placed in the early summer, namely, in the end of May or the beginning of June; no other time will all the flowers mentioned fit, but for that time they are exact. The violets were "all withered," but she could pick fennel and columbines, daisies and pansies in abundance, while the evergreen rosemary and rue ("which we may call Herb of Grace on Sundays") would be always ready. It was the time of year when trees were in their full leafage, and so the "willow growing ascaunt the brook would show its hoar leaves in the glassy stream," while its "silvers" would help her in making "fantastic garlands of crow flowers, nettles, daisies and long purples," "or dead men's fingers," all of which she would then be able to pick in abundance in the meadows, but which in a few weeks would be all gone. Perhaps the time of year may have suggested to Laertes that pretty but sad address to his sister—

"O Rose of May!
Dear maid, kind sister, sweet Ophelia!"

Table of Exports and Imports.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended July 20, 1880:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Argentine Republic...	1	...	1	\$500	...	...
Bremen.....	1	...	1	500	...	...
Bristol.....	1	\$120	...	...	...	...
British Honduras...	1	...	1	20	...	...
British N. Am. Colonies...	1	...	1	300	...	...
British West Indies...	3	156	...	...	...	...
Glasgow.....	3	255	...	...	...	...
Hamburg.....	1	69	...	...	...	...
Hull.....	1	150	...	...	...	...
Liverpool.....	1	49	1	800	25	\$425
London.....	16	3,500	...	...	...	...
Totals.....	26	\$4,299	5	\$2,120	25	\$425

IMPORTS.

Musical instruments, 134 cases.....value. \$24,020

EXPORTS FROM BOSTON

For the week ended July 16, 1880.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Austria.....	30	\$1,790	...	...	...	...
England.....	32	3,712	8	\$2,600	...	...
Nova Scotia.....	...	...	4	1,300	...	...
Totals.....	62	\$5,502	12	\$3,900	...	...

Bells, Ancient and Modern.

COMPARATIVELY few tourists landing in Belgium realize the fact that they have arrived in a country which is celebrated for its large and varied collection of bells, in addition to its other numerous interesting associations. This land of bells is noted for its former bell founders, of whom the most famous were Van den Gheyn, Dumery and Hemony, who all lived between the seventeenth and eighteenth centuries. Of these, the name of Hemony is most frequently seen. The famous Mechlin chimes, as the greater number of the Antwerp bells, were by him. Dumery produced the Bruges Carillon, which is similar to that of Antwerp; it consists of forty bells and one large Bourdon. Besides the carillon, consisting of sixty-five bells, in Antwerp Cathedral, there are five other bells of great antiquity. The two principal are the "Curfew," which is rung every day at five, eight and twelve o'clock, and the "Carolus," given by Charles V., which is only rung twice a year, and takes sixteen men to ring it. It is composed of silver, copper and gold, valued at £20,000. The sides are much worn from the clapper's striking against them. The spire of Notre Dame at Antwerp is 403 feet high from the foot of the tower.

Looking over the Belgian plains, from the belfry, a magnificent panoramic view is obtained; no less than 126 steeples can be counted, and among the interesting objects are Mechlin Cathedral and St. Gudule at Brussels. Carillons, from these numerous belfries, are wafted from town to town, playing operatic and other airs during the year, marking the time as it passes, in a musical manner, instead of by the harsh clangs and jars of a common bell. It has been observed that the penetrating sound of bells is much increased by their being rung in a valley, especially a water valley, or in a plain; hence the geographical aspect of Belgium is well adapted for the transmission of the carillons. It is a mistake to suppose that bell music, every seven minutes, is an unpleasant interruption; it is, as a matter of fact, quite the reverse. The airs heard, day and night, during a residence in one of these towns, become old friends (causing pleasure when listened to in other places), and their constant recurrence gives an air of cheerfulness and vivacity to these quaint old Belgian cities, as well as to the country for miles around. When the place has been left it is wonderful how the familiar airs are missed. Tournay is celebrated for its belfry, which has forty bells. It is guarded day and night. In the highest gallery a light is always kept burning after dark, and if a fire breaks out the tocsin is tolled by the watchman. On stormy nights this tower rocks in a very ominous manner.

The reason that so many towns and bells have been erected in Belgium is doubtless owing to the incessant civil wars that used to ravage the country. In fortifying towns, like Ghent and Bruges, the first thing to be done was to build the tower, and the second, to put up the bells, in order to call the people together when an outbreak occurred. It frequently happened, therefore, that the bells were the property of the town, while the tower belonged to the cathedral chapter. The construction of the tambour carillon (by which such charming bell music is produced) is exactly similar in principle to that of a musical box, consisting of a barrel with a number of little spikes on it. Each spike lifts a tongue, which pulls a wire, this raises a hammer that strikes the required note on a bell. A century or more ago, however, the clavecin or keyboard was also used, and the carilloneurs used to perform on this. Van den Gheyn was one of the most celebrated of these players; he could produce on the bells quite elaborate pieces of music. The neighboring country of Holland is also well represented by carillons, and airs from "Madame Angot" have lately been heard from the old church tower at Delft. Bells have always been associated with worship from an early period of the Christian church. Their antiquity is undisputed, as in Exodus we read of a golden bell being part of the High Priest's dress. The largest bell in the world is at Moscow, which has never been raised to its place, on account of being cracked. Nankin was formerly celebrated for its large bells, and at Pekin we hear of seven enormous bells once in existence, each of which was said to have weighed nine tons. They, however, proved too much for the stability of the tower, and rang it down. Almost all the belfries visited by active tourists are decorated with their names. In Strasbourg Cathedral, however, where the signatures of Goethe, Klopstock, and some others have been written, they are carefully preserved.

It is a matter of surprise that, considering the mechanical appliances of the present day, there is nothing better used for swing bells than the wheel with a rope over it, which is precisely the plan employed by the Chinese more than a thousand years ago. In England we certainly are not great in bells; we have a Big Ben, 8½ inches thick, cast in 1858, but it is cracked, and from it nothing is ever heard beyond the dull booming, melancholy sound with which the metropolis is so well acquainted. We also have a Great Tom at Oxford, a great bell at St. Paul's, and a bell cast for York Minster, the heaviest in the United Kingdom, but all these are only used for tom-tom. There is no poetry, no higher aspirations in the performance. Carillons with us are almost if not entirely unknown, and the bells we have are without the associations which make them so interesting in Belgium, where they are individualized with the lives and hopes of the inhabitants.—*Music.*

HOME NOTES.

...Arthur Sullivan's comic opera, "The Contrabandista," is running at the Oakland Garden, Boston.

...A series of classical concerts will soon begin at Koster & Bial's Music Hall, under the direction of Rudolph Bial.

...Carlyle Petersilea, Charles R. Adams and Miss G. E. Bingham gave a successful concert recently at Martha's Vineyard.

... "The Story of a Great Singer" is what, it is said, Emma Abbott will call her autobiography, which she is now writing.

...S. Liebling, the pianist, will make his first appearance at Koster & Bial's Music Hall, this evening, and will play the Weber piano.

... "Fatinitza" is advertised to be given at Rocky Point this week by the Hub Opera Company, under the direction of S. L. Studley.

...Remenyi, Clara D. Stacey, soprano, and Edmond De Celle, tenor, gave a concert at Congress Hall, Saratoga, on Tuesday evening.

...Emma Abbott's English Opera Troupe, in which Signor Brignoli is engaged in place of Tom Karl, will begin early in the season at Leadville.

...Marie Nellini, Mlle. Henne, Bischoff, Remmert, and Remenyi have been secured for the Michigan Sängersfest at Detroit, which commences August 30.

... "Maud," a comic opera, libretto by Earl Marble, of Boston, and music by Alfred Cellier, has been accepted by J. B. Pond and will probably be heard in New York.

...Jerome Hopkins has returned from a two months' concert tour in Connecticut and Massachusetts. He has made arrangements for the production in Boston, Providence and Hartford next fall of his operatic oratorio, "Samuel."

...The Conservatory of Music at Evanston, Ind., opens September 22. The teachers are Owen E. Locke, director; E. S. Metcalf, voice; Joseph Singer, violin; P. C. Lutkin, piano and organ; R. L. Cumnock, elocution; H. S. Carhart, lecturer.

...The Milwaukee Musical Society gave a grand summer-night concert on the 16th, at Schlitz' Park, near that city. The Arion Club, the male chorus of the Musical Society and a full military band co-operated. The programme included selections from the works of Mendelssohn, Bach, Gounod, Abt and Ambrose Thomas.

...The Handel and Haydn Society, of Boston, will probably open the new Tremont Temple with the "Messiah," about Monday, October 4, and in the same week "Elijah" will be given. On Good Friday evening it is proposed to give Bach's "Passion Music." The programme for the Easter performance is not yet determined upon.

...Dr. Damrosch and the committee of the New York Musical Festival for 1881 are constantly at work completing their arrangements. By September the chorus of 1,000 will be thoroughly organized and rehearsals will then commence and the great works be performed as announced. In the meantime Dr. Damrosch will spend a few weeks at Ocean Grove, N. J.

...The country residence of Jerome Hopkins, near Paterson, N. J., was entered by burglars recently and property worth several hundred dollars stolen. Among the articles stolen were three sets of valuable French chinaware. Mr. Hopkins has not lived much in the house since the death of his wife, four years ago, and consequently there was little valuable property there.

...The Schumann Club, of Charlestown, Mass., has chosen the following officers: President and musical director, Miss C. A. Brackett; vice president, James Smith; secretary, Walter Adams; treasurer, Mrs. G. H. Graves; librarian, Mrs. C. Clark; pianist, Mrs. F. A. Guild; executive committee, Newbert J. Hall, John Harris, E. F. Faunce, Mrs. J. H. Gibbs, Miss Lizzie Fox, Mr. Richardson.

...The Fifth Swiss National Festival began at Jones' Wood Colosseum on Sunday, and was continued through Monday. Among the features was a vocal competition, the first prize for which was awarded to the Gruetli Verein, of this city; the second to the Société Helvétique, the third to the Helvetia, of Paterson, N. J.; the fourth to the Helvetia Männerchor, the fifth to the Orphéon Française, and the sixth to the Alpina Society.

...Charlestown, Mass., has two new musical organizations in addition to the Schumann Club, namely, the Gounod Club (female voices) and the Operatic Class (mixed voices). The officers of the former are Mrs. George H. Pendergast, president; Mrs. J. E. Butler, secretary; and J. Edwin Butler, musical director. And the latter recently chose the following officers: M. R. Stanley Smith, president; Miss M. B. Rimbach, vice president; Mr. Emery, secretary; Miss C. B. Morse, treasurer; Mrs. B. F. Bates, musical director.

...Among the company engaged by Strakosch and Hess for their English opera season, to begin November 15, are: Prima donnas, Mme. Marie Rose and Miss Rose Hersee; contralto, Mlle. Stella Bonheur; tenors, Byron, Perugini and Montegriffo; baritones, Carleton and Braga; basses, Conly and Peakes; musical directors, Behrens and De Novellis.

The repertoire will include "Aida," "Mignon," "Mephistopheles," "Fra Diavolo" and "Carmen." A preliminary season will be given in Canada, beginning November 1.

...At the ninth annual meeting of the Apollo Musical Club, of Chicago, held in Apollo Hall, June 28, the following officers were elected for 1880-81: J. Van Inwagen, president; William Sprague, vice-president; J. S. Hamilton, secretary; William Cox, treasurer; Board of Management—J. Van Inwagen, William Sprague, J. S. Hamilton, E. A. Otis, and G. N. Stone; H. Brown, librarian. These gentlemen have been prominently connected with the Apollo Club for eight years, and, with the co-operation of about 150 active members, it is determined to make the coming season one that will reflect great credit on the musical interest of Chicago.

...Richard Arnold, to whom the musical public owes so much for the excellent concerts of the New York Philharmonic Club, has gone to the country in the neighborhood of Utica for his vacation. It was the design of the Philharmonic Club to engage Joseffy for its next season of chamber-music concerts, but as that artist is under contract with Messrs. Steinway, and the club's concerts are to be given at Chickering Hall, this programme cannot be carried out. It may be stated, however, on the best authority, that the club will have the aid of S. B. Mills and Richard Hoffman, each of whom will play the piano parts at three of the six concerts of the season.

...Rudolph Aronson, the conductor at Metropolitan Music Hall, proposes to give at an early date several of the formerly popular compositions of Jullien, which have been recently received from England. The present generation of concert goers know only by tradition what a success this conductor made of his orchestral concerts at Castle Garden. He had a good band, and gave concerts which were exceedingly popular, and were, moreover, quite equal to the same class of entertainments of the present day. Castle Garden was admirably adapted for summer night concerts, and was the scene of many artistic triumphs by Jenny Lind, Sontag, Salvi, Badiali, Bottesini, and other famous musicians of the operatic and concert stage. Mr. Aronson could hardly do better than to revive the music with which Jullien formerly delighted the public, and which was, in itself, well calculated to please the popular taste.

✓ Opera Two Hundred Years Ago.

SINCE, owing in a great measure to the enterprise of Carl Rosa, opera appears likely to enjoy a popularity such as it has never known before in this country, it may not be without interest to the musical reader to contrast the first timid and uncertain performances of opera in England with what has been, and is likely to be, achieved under Carl Rosa's energetic guidance. The reader who reads with surprise our heading will, perhaps, put the query whether there was any opera at all two hundred years ago, and will also imagine that music was in a very primitive condition. This is what dear old gossiping Pepys tells us in an extract from his immortal diary:—

"July 22, 1664.—Met (at this house), as I expected, Mr. Hill (my friend the merchant) and Andrews, and one slovenly and ugly fellow, Signor Pedro, who sings Italian songs to the thoro most neatly, and they spent the whole evening in singing the best piece of musique counted of all hands in the world, made by Signor Charissimi, the famous master in Rome. Fine it was indeed, and too fine for me to judge of. They have spoke to Pedro to meet us every weeke, and I fear it will grow a trouble to me if we once come to bid judges to meet us, especially idle masters which do a little displease one to consider."

The name of Charissimi reminds us that, although France, England, and even Germany, had no national opera two hundred years ago, Italy had great musicians, who not only gave their countrymen noble works, but who also influenced by their genius the whole of Europe. Pelham Humphreys and his illustrious pupil, Purcell, were both under the spell of the Italian masters, and it was to the inspiration of Italy that England owed its earlier operas. Draghi, the master of the Princess d'Este, afterwards wife of James the Second, accompanied his Royal mistress from Ferrara to the English court, and, in conjunction with Matthew Locke, produced an English opera, *Psyche*, in 1672. This was one of the earliest of English operas, and, from an account of it, we can trace that it was very simple in style and construction compared with the operas of the present day. We need not refer to the operas of Purcell, as portions of them are even now performed. An interesting picture of the period is given in a later extract from Pepys:—

"February 12, 1667.—With my Lord Brouncker by coach to his house, there to hear some Italian musique; and here we met Tom Killigrew, Sir Robert Murray, and the Italian Signor Baptista, who hath proposed a play in Italian for the opera, which T. Killigrew do intend to have up; and here he did sing one of the acts. He himself is the poet as well as the musician, which is very much, and did sing the whole from the words without any musique prickt, and played all along upon a harpsicon most admirably, and the composition most excellent. The words I did not understand, and so know not how they are fitted; but believe very well, and all in the recitativo very fine. But I perceive there is a proper accent in every country's discourse, and that do reach in their setting of notes

to words, which, therefore, cannot be natural to anybody else but them; so that I am not so much smitten with it as it may be I should be if I were acquainted with their accent. But the whole composition is certainly most excellent; and the poetry, T. Killigrew and Sir R. Murray, who understood the words, did say most excellent. * * * He (Tom Killigrew) tells me that he hath gone several times (eight or ten times, he tells me) hence to Rome, to hear good musique; so much he loves it, though he never did sing or play a note. That he hath ever endeavored in the late King's time and in this to introduce good musique, but he never could do it, there never having been any musique here better than ballads. And says 'Her-mitt poore' and 'Chevy Chase' was all the musique we had; and yet no ordinary fiddlers get so much money as ours do here, which speaks our rudeness still. That he hath gathered our Italians from several courts in Christendome, to come to make a concert for the King, which he do give £200 a year apiece to, but badly paid, and do come in the room of keeping four ridiculous Gundilows, he having got the King to put them away, and lay out money this way. And indeed I do commend him for it; for I think it is a very noble undertaking. He do intend to have some times of the year these operas to be performed at the two present theatres."

Not only in England, but in France and in Germany, we see what a hold Italian music had gained. Even when Mozart by his genius first gave a national character to the music of Germany he wrote to Italian words, and Sir Julius Benedict has told us how Weber struggled bravely for years to give an individual character to German music in the face of Italian rivals, who, although they were men of mark in their day, have long faded out of memory, while the creator of *Der Freischütz* not only retains our admiration and affection, but may also be credited with founding a new school of lyric drama, perhaps destined at no distant date to supersede all others. France, generally the pioneer of new ideas, was so in the matter of opera, for even before Germany awoke to the value of national opera an effort had been made in this direction in Paris. In France, as elsewhere, opera was at first synonymous with Italian opera, having been introduced as early as 1645 by Mazarin, under whose auspices Strozzi's *La Festa Teatrale della Finta Pazza* was performed by an Italian troupe. It was not till sixteen years later that the Abbé Perrin proved that the French language was at all available for musical purposes by breaking through the absolute rule of the Alexandrine, and writing what in the preface to his poem he aptly styles "words for music and verses to sing." His musical collaborator was Robert Cambert, and their joint production, named *La Pastorale*, and performed for the first time at a private theatre in 1659, may be called the first French opera proper. To Perrin's untiring energy the foundation of the Académie de Musique, or as we should say, "Grand Opéra," is due. Lully at first was antagonistic to the new enterprise, and used all his national aptitude for intrigue and his court favor to injure his French rivals.

The presence of Gluck in Paris exercised a vast and important influence upon French operatic composition. For the first time the principle of writing music suitable to grand dramatic situations was understood and put in practice. Gluck had, in fact, the true genius of the lyric drama, and all who followed him in France were more or less indebted to his labors. Meyerbeer, Halevy, Gounod, Auber, and others have all learned from Gluck, but his influence has been turned to even greater account by Wagner. In Gluck and Weber combined we see the founders of what is now called the "opera of the future," which, paradoxical as it may seem, is to no slight extent "the opera of the past." Lully, the composer, who was once so popular and influential in France, gained his popularity chiefly through the Italian style of his music, which was far less dramatic than that of Gluck; who, however, had plenty of opponents, and among them Rousseau, who had no particular admiration for recitative, which is so prominent a feature in operas of the severer schools. Rousseau says, in a letter to Dr. Burney, that the recitative adopted in Italian opera was apt to be wearisome; but, he adds, this was partly because it was badly sung and ill-placed. We can quite understand from our own experiences of modern opera that the recitative must have been fatiguing, for this department of musical art requires very great gifts to do it justice. Recitatives sung in a feeble, monotonous manner are as wearying to modern audiences as they were to Rousseau. We see by the comparison between the opera of two hundred years ago and the present day that, from the first indications of a taste for operatic performances, there has been a desire to make them national and generally popular. Germany succeeded in doing so under the glorious championship of Weber. France also established a national opera, but England has only partially done so. Let us hope the day may come when London will have a permanent opera in English.—*London Era*.

...Richter, in a letter from London, contradicts the report, that a permanent post has been offered him in London, with a salary of from £2,000 to £3,000. He has certainly received many marks of favor and esteem, and most flattering ovations, especially lately upon the occasion of his conducting "Lohengrin." The news that a six weeks' leave of absence will be granted him yearly from his ten years engagement at the Vienna opera house, in order that he may conduct the grand concerts in London, has been received with hearty sympathy by all the friends of music, and many have declared themselves ready to guarantee him regular financial assistance, and, in fact, several subscribers have already promised their subscriptions for all the years in which Richter will conduct the concerts.—*Music*.

FOREIGN NOTES.

Marie Roze Mapleson was recently robbed of her gold watch and key and a plated chatelaine, by her servant.

On the last anniversary of Schumann's birthday his opera, "Genoveva," was given in Wiesbaden. It was its fiftieth representation in that city.

It appears that Boito's "Mefistofele" will be given during the coming carnival at Madrid, Barcelona, Lisbon, Varsavia, and probably at St. Petersburg.

Miss Risley, an American dramatic soprano, has distinguished herself at the annual concert given by Frau Marchesi, the well known teacher, of Vienna.

"Music in the United States" is the title of a recent article in the *Sammlung Musikalischer Vorträge*, of Leipzig, by Max Goldenstein, formerly of this city.

At the last concert of the London Philharmonic Society a new pianoforte concerto (in D minor), by A. H. Jackson, was performed by Miss Agnes Zimmerman.

During the year 236 performances of thirty works by twenty-eight composers have been given at the Berlin Opera. Wagner heads the list with thirty-six performances of five works.

The *Neue Freie Presse* says that at the Vienna Opera House the coming season, the production of Verdi's "Don Carlos," Ponchielli's "Gioconda," Rubinstein's "Nero," &c., is talked of.

Gerster made her first appearance this season at Her Majesty's Theatre, London, on the 1st inst., in "La Sonnambula." She was in excellent voice and was enthusiastically received.

An operatic work entitled "Estella," adapted with recitatives and other additions, from the French "Les Bleus," of M. Jules Cohen, was produced at Covent Garden on the 3d inst.

Sir Julius Benedict has resigned the post of conductor of the Norwich Musical Festival, which he has held for the past thirty-eight years, and Alberto Randegger has been appointed in his place.

At Hong Kong a concert has been given with all Italian, French and German music. There were executed compositions of Haydn, Mendelssohn, Schubert, Chopin, Verdi, Gounod, and also of poor Braga.

Mme. Pisani, the wife of Signor Frapolli, of Mr. Mapleson's Opera Company, is dead. Mme. Pisani sang frequently in New York during the season of 1879 and once or twice undertook the part of *Siebel* in "Faust" at the Academy of Music.

Two new operettas have recently been represented; one at the Society Giovine Arte, Ancona, and one in a private convention, Venice. The first is by Signor Grassoni, entitled "Ire Bravi," and the other is by the young composer Cesare Furlanetto, being called "Nina-nana" (without accent on the a).

Charles Lamoureux, late conductor of the Grand Opera, of Paris, and of the Société des Concerts of the Paris Conservatoire, announces four grand orchestral concerts, with a band of 100 executants, to take place in London in March of next year, when the music of the great masters of the French, English, Italian and German schools will be performed.

A few days ago an extensive sale of autographs took place in Leipzig. It was observed that the autographs of musicians have risen considerably in price since the last great auction, held two years ago. A manuscript of Haydn, which then sold for 90 marks, has now brought 275 marks. Manuscripts of Schubert, Beethoven and Weber were sold at good prices.

The competition for the Sterndale Bennett Prize (purse of ten guineas) was held at the Royal Academy of Music, London, on July 5. The examiners were Francesco Berger, W. Dorrell and Charles Hallé (chairman). There were twenty-four candidates, and the prize was awarded to Dinah Shapley. Two additional prizes (five guineas each), presented by Messrs. Dorrell and C. Hallé, were awarded to Amy Hare and Maud Willett.

"Saffo" has been given in Parma for the first time in thirty-seven years. Signors Dotti and Guidotti were frequently applauded and had to repeat the beautiful duet in the second act; also, the baritone Tambini and the tenor Jenuski gained some applause. "Lucia" is to follow, with the tenor Nandin and the prima donna Tescher, together with the eminent baritone Morianni and the bass Mancini. The conductor will be Bavagnoli.

Madame Patti has her work cut out for some months in advance. Singing for the last time this season at Covent Garden on the 17th instant, she goes to Wales for ten days, then takes a trip to Aix-les-Bains, and back again to Wales until the end of October, when she leaves England, and will make a professional tour through Germany, commencing at Cologne November 1, following with Hamburg, Berlin, Leipzig, Frankfurt and elsewhere. Another engagement is at Monaco, for six nights; then twenty performances in Paris, and afterwards to London.

Among the artists engaged for the coming Russian-Italian opera season at St. Petersburg and Moscow are:

Mlle. Salla, late of Her Majesty's; Mlle. Bianchi, late of Covent Garden; Mme. Sembrich and Mlle. Dora de Clairvaux (Dora Charlton), sopranos; Mesdames Scalchi and Corsi, contraltos; MM. Massini, Nouvelli, Corsi, Manfredi, Cotogni, Bouhy, Carraciolo and Scolara. MM. Dalmau and Drigo are the conductors; and among the operas to be given are Halévy's "La Juive" (entitled in the Italian version "L'Ebreo"), Goldmark's "Queen of Sheba," Glinka's "Life for the Czar," "Lohengrin," and "Tannhäuser."

Brighton, says the *London Music*, cannot congratulate itself upon the reception it accorded to F. Corder on July 3, upon his first appearance as the conductor of the Brighton Aquarium concerts. There was a poor attendance, and that consisted for the most part of visitors, and was not of a character greatly to inspire Mr. Corder in the work there is before him. The residents should have remembered that Mr. Corder comes to them with high credentials as a composer, conductor and pianist, and that the right and useful application of these qualifications is dependent not so much upon their possessor as upon the encouragement he may receive from the residents themselves.

Boito's opera "Mefistofele" was presented at Her Majesty's Theatre on the 6th inst., under the personal superintendence of the composer, who, though he resigned the bâton to Signor Ardit, was present at the wings. Signor Boito himself is a gentleman forty years of age, who studied at the Milan Conservatoire for nine years, and afterwards wrote the words and music of "Mefistofele." The notes to the work show that he consulted the versions of the legend by Marlowe, Widman, Pfitzer, Goethe, Lenau, Duntzer and the Marquis Blaze de Bury before he wrote his book, and although it is mainly founded on Goethe's work the other authors have been more or less placed under requisition. The opera was a failure at the Milan Scala in 1868, when its second performance raised a disturbance. But after the production of "Lohengrin" Signor Boito's opera was revived with the greatest success at Bologna, and it has since been recognized as the finest work modern Italy has produced.

The season of the Royal Italian Opera at Covent Garden, London, closed on last Saturday. A. & S. Gatti are now overhauling the building for the promenade concert season, which begins on the 31st inst. Among the company are the American sopranos, Mrs. Osgood and Miss Mary Davies; contraltos, Mesdames Patey and Steirling, the Misses Marriott and Orridge; Messrs. Lloyd, Rigby, Oswald, Boyle, Santley, Maybrick and Foli. Miss Timanoff, Mme. Essipoff and Charles Hallé have been secured as pianists, and Ovide Musin as violinist, the conductor-in-chief being Frederic Cowen. The Wednesdays of each week will be devoted to classical programmes, while on the Fridays the services of a small choir will be called into requisition for the performance of such works as Sterndale Bennett's "May Queen," Cowen's "The Rose Maiden," Clay's "Lalla Rookh," and J. F. Barnett's "The Ancient Mariner."

Maas, the tenor, was announced for several days to appear for the first time on the Italian stage at Her Majesty's, London, in the rôle of *Edgardo* in "Lucia di Lammermoor," but he refused at the last moment to sing without first having a full orchestral rehearsal. In this emergency Signor Ravelli, who had been in London only four days, offered his services to Mr. Mapleson. He brought with him good credentials, having sung with success at La Scala, Milan, and also at the Imperial Opera, St. Petersburg. He was ready to undertake the rôle of *Edgardo*, rehearsed the first act with Mme. Gerster; sang the great scene of the last act in the presence of qualified judges, who were unanimous in their approval; was engaged as primo tenore, and five hours later had established himself in public favor as a tenor of the highest rank. One of his critics says "his voice is of pure tenor quality, without the smallest admixture of baritone timbre, or of the objectionable tremolo. His intonation is faultless, and his articulation is so pure and clear that when he sings a reference to the printed libretto is unnecessary. Above all things he is a true artist. He never sacrifices dramatic propriety for the sake of self-display, and both his acting and singing are intellectual."

What is Expected From Pianists Visiting Canada.

The pianist Kowalski, in a book entitled "Through America," gives a singular picture of the musical customs of Canada. He says that, in order for a concert performer to obtain applause, he must follow certain traditions left in the country by artists who have preceded him. Here are his words: "Henry Herz improvised upon airs given by the public. Leopold De Meyer played a fantasia with the left hand alone, while the other was freezing. Wehle executed a military piece, seating himself at certain moments on the keys of the piano, in order to imitate the discharge of a cannon. One day my agent begged me warmly to play a piece in a new way. It was necessary. After much thought I remembered an artist who played concert pieces with a clothes brush, and I imagined that with the brim of a hat I should be easily able to do as much. I leave you to consider if the announcement of a *polka di concert* executed with a *gibus* would not gather a crowd. That concert obtained me the visit of two hat makers, of the city, who, the following morning, came to ask my permission to give my name to a hat of their invention. I consented on condition that the two samples might be sent to Paris to me, where—I yet await them."—Translated for the *Courier* from *Il Trovatore* for July 4th.

The Czardas.

HARK to the clash of spurs! as the *belgars* (peasant dandies) knock their heels together and keep time to the scraping of the gypsies' fiddles. The Hungarians dance for their very lives; to them the practice of the Terpsichorean art is no mere languid and graceful undulation of the figure, but a perfect wild abandon of mirth, and they whirl and spin and gyrate with the velocity of dervishes, until their long black locks stand out straight, and their faces are ablaze with heat and excitement. Watch them as they perform the *czardas*, their national dance, to the strange, weird harmony of the *Czigan* (gypsies.) Watch them as they balance themselves backward and forward, while adapting their subtle movements to the measure of its animating strains! The *czardas* is essentially pantomimic, and describes by mute action the unquiet "course of true love." The music is at first slow, and the couples walk up and down the room together in a stately manner, then affecting to have made each other's acquaintance and fallen in love, the music grows more lively, and the courtship begins in earnest. The lover advances toward his *inamorata*, she coyly responds, and they spin round together for a few seconds, when, as if thinking she has given him too much encouragement, the maiden retires pouting, whereupon he again approaches, but this time she turns her back upon him and dances off in a contrary direction. Following her, however, he overtakes and seizes her round the waist, and away they go again whirling deliriously, until she manages to extricate herself from his grasp. Shy and friendly by turns, now encouraging her partner, now retreating with offended dignity, the lover at length becomes chagrined by her caprices and turns his back upon her, and they dance *dos à dos* for a while with indignant gestures, till the maid, with signs of repentance, seeks reconciliation. The music grows faster and faster, the lovers, in the ecstasy of reunion whirl and twirl madly, nor do they stop until both are quite giddy and out of breath, when, retiring from the scene, another couple takes their place, and the performance begins again. The *czardas*, of course, varies slightly in each case, according to the locality and the spirit of the dancers, but the subject remains the same—love, courtship, jealousy, disappointment, reunion, and happiness "ever after." Sometimes in the closing scene it winds up by the lover throwing himself on his knees before his mistress while she dances round him in token of her complete triumph. Several couples are always occupied at the same time in this dance, in one phase or other of the would-be courtship, while the men's hats, decorated with fresh flowers, the women got up in the most coquettish and picturesque costumes imaginable, the stamping of feet, clashing of spurs, and wildly exciting strains of the gypsies, as they saw away at their violins as if for dear life, combine all in rendering the *czardas* a most interesting and animating spectacle. Nor is it danced only by the peasants; it is seen in the ball rooms of the nobles even at the capital, where a gypsy band is always summoned to enliven it. Besides the *czardas*, the Hungarian peasantry have another kind of dance, though I have only met with it in Transylvania. A number of men linking arms form a ring and dance together, accompanying their gyrations with clapping of hands, shouts, and great stamping of feet, the fair ones remaining outside the magic circle till an intrepid Adonis, breaking from his companions, seizes one of them round the waist, and waltzes with her for a while; after which he returns to the ring, and another repeats the process. But whatever be the form which the Hungarian dance assumes, its constant theme is love, just as patriotism and the joys of home form the chief subject of their song. The dance first described, viz., the *czardas*, we saw performed by a number of peasants at a village not far from Lake Balaton, on the borders of which we were sojourning for a few days.—*Belgravia*.

Music.

I.

I pant for the music which is divine;
My heart in its thirst is a dying flower.
Pour forth the sound like enchanted wine;
Loosen the notes in a silver shower.
Like a herbless plain for the gentle rain,
I gasp, I faint, till they wake again.

II.

Let me drink of the spirit of that sweet sound,
More, oh, more! I am thirsting yet!
It loosens the serpent which care has bound
Upon my heart, to stifle it;
The dissolving strain through every vein,
Passes into my heart and brain.

III.

As the scent of a violet withered up,
Which grew by the brink of a silver lake,
When the hot noon has drained its dewy cup,
And mist there was none its thirst to slake,
And the violet lay dead while the odor flew
On the wings of the wind o'er the waters blue.

IV.

As one who drinks from a charmed cup
Of foaming and sparkling and murmuring wine,
Whom a mighty enchantress, filling up,
Invites to love with her kiss divine.

—Shelley.

Henry Leslie's choir, about 200 strong, went on July 5 by special Great Western train to Windsor, and sang before the Queen in St. George's Hall, Her Majesty requesting the repetition of the part song, "Oh, Hush Thee, My Baby!" The choir, after luncheon in the Waterloo Chamber, were subsequently photographed by Her Majesty's special desire.

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WILLIAM E. NICKERSON - - - - - EDITOR.

A REMARKABLE instance of mercantile honor is reported in another column. It is a case where the unpreferred creditors have been paid in full by their debtor and in advance of final payment to the preferred creditors, notwithstanding that a compromise had been made. Such a record goes beyond laudatory comment.

THE complaint has often been made, and not altogether without cause, that native composers are not accorded an opportunity by the leading conductors of placing their works before the public. True, it is not made only to New York, nor even to this country, but also in London, and possibly elsewhere in Europe. In London, Frederic Cowen, the well known conductor, as if in recognition of the justice of the complaint, has recently taken a new departure and publicly invited all the possessors of manuscript music who may be anxious for a hearing for their scores, to submit them to him for examination, with the understanding that if any are approved they will be produced at his coming Saturday orchestral concerts. This is a step in the right direction, and if the example were followed by Dr. Damrosch, Theodore Thomas, Adolph Neuendorff and other conductors in this country, very satisfactory results might follow. These gentlemen have already done much for the advancement of music in America, and we think they could do much more by taking up this simple cue of Mr. Cowen.

THE question whether the present factory prices of pianofortes will be maintained is just now held in serious consideration by agents in some parts of the country, who represent, we understand, that they find great difficulty in getting from their customers the advance forced on the manufacturers by the strikes of last spring. The difficulty, we believe, is only a temporary one consequent on the present general reaction of business, something which is a natural accompaniment of this season of the year, and therefore not at all likely to extend into the fall. The agents admit we are informed, that they found no difficulty in getting the advance last spring when business was good, and we apprehend that with the revival which it is reasonable to expect in the fall they will find no more trouble in getting it then. For the manufacturers it must be said that they did not optionally advance prices, but were forced to do it by the rise of wages. And it must be remembered, in considering the question of a reduction, that while the prices of some ma-

terials, as iron, for example, have in a measure declined, wages, which principally necessitated the advance, have not declined at all. Nor, in fact, do we see any present prospect of their declining.

The Gloucester Musical Festival.

THE Triennial Festival of the three choirs of Hereford, Worcester, and Gloucester, will take place on Tuesday, Wednesday, Thursday and Friday, September 7, 8, 9, and 10. The principal vocal performers already engaged are—Mme. Albani, Mme. Patey, Miss de Fonblanque, Hilda Wilson, Anna Williams, Miss Wakefield, and Miss Damian; Edward Lloyd, Joseph Maas, Frederic King, Mr. Francis, Mr. Santley, and Signor Ghilberti; Mr. Sainton will be the leader of the orchestra, which will include, as usual, most of the principal instrumentalists in the country; organist, Langdon Colborne; pianist, W. Done; and conductor, C. H. Lloyd. The festival will be commenced each day by a morning service in the choir of the Cathedral, after which, on Tuesday, will be given Mendelssohn's "Elijah"; on Wednesday, Schubert's "Unfinished Symphony in B Minor," Mozart's Requiem, and the "Last Judgment," by Spohr; Wednesday evening, Mendelssohn's "St. Paul"; on Thursday, a miscellaneous selection, consisting of Leonardo Leo's "Dixit Dominus" (1694-1746); Palestrina's "Stabat Mater" (1524-1594); "Christmas Day," by Henry Holmes, and Beethoven's "Missa Solennis in D"; and on Friday, as usual, the "Messiah," and in the evening, instead of, as in years gone by, a ball, a special service in the nave of the Cathedral. The usual concerts in the Shire Hall will be held on Tuesday and Thursday evenings, the programmes of which do not call for any particular notice, the only novelty announced being scenes from Shelley's "Prometheus Unbound," for soli, chorus and orchestra, by C. Hubert H. Parry. The same remark is applicable to the performances in the Cathedral, the only new work announced during the four days is the cantata, called "Christmas Day," by Henry Holmes; but if any complaint of this very unsatisfactory state of affairs is made, we suppose that we shall be told that money is the object for which the festival is held—money, to be given, of course, to a charitable object, but, nevertheless, "money," and not the advancement of music, or the encouragement of English musicians.—*Musical.*

Death of Fanny Huddart.

THE death is announced in London, on June 28, of Fanny Huddart, who was the niece of the celebrated Mrs. Warner, and had been for some years the much beloved wife of John Russell, of Covent Garden Theatre. Fanny Huddart, to retain the name by which her professional distinction was secured, had a remarkably wide range of talents. During her industrious career she had played all the contralto parts in Italian opera, even to *Malcolm*, in "Donna del Lago," *Arsace*, in "Semiramide," and also *Azucena*, with Madame Adelina Patti. She was the original *Azucena* when the English version of "Il Trovatore" was produced at Drury Lane Theatre, under the direction of James Tully and Frederick Kingsbury. For many years past she had played similar parts in English opera, including Vincent Wallace's last opera "The Amber Witch," at Her Majesty's Theatre; sung the contralto parts in the whole of Handel's and Mendelssohn's oratorios at the Sacred Harmonic Society's Concerts, and gave besides the earliest popularity to such songs as Hullah's "Three Fishers" and "The Storm." Fanny Huddart has impersonated all the leading female parts in the Shakespearean drama, both juvenile and otherwise, and has within the last three years played *Lady Macbeth* and *Hecate* at Drury Lane Theatre on the same night of representation. Many comedy parts have also been among her successful embodiments, notably *Mrs. Smylie*, in "Nine Points of the Law," and at the Edinburgh Theatre she performed even the dumb girl *Fenella*, in "Masaniello," after Mlle. Monti, daughter of the celebrated Italian sculptor, had played the part at Her Majesty's. While her comprehensive talents secured for her the general admiration of the public, her exemplary private life won for her the regard of a large circle of friends, and as a faithful wife and best of mothers her memory will be long affectionately cherished by those left to mourn her loss.

From August 15, 1879, to June 22, 1880, that is to say, in 311 days, there were given 236 representations at the Berlin Opera House, with thirty works by twenty-eight different composers. Three only were novelties: Goldmark's "Queen of Saba," Bizet's "Carmen," and Nessler's "Ratcatcher of Hameln." The operas given the greater number of times, as one may imagine, were those by Wagner, 36, that is, 12 representations of "Lohengrin," 12 of "Tannhäuser," 5 of the "Flying Dutchman," 4 of "Rienzi," and 3 of the "Meistersinger." Then comes Meyerbeer with 29, 9 representations of "Huguenots," 6 of the "Prophet," 6 of "Africaine," 5 of "Robert the Devil," and 3 of "The Star of the North." Afterwards Auber with 21, 7 of the "Lago dello Fate," 6 of "Massaniello," 4 of the "Domino Noir," and 4 of "Fra Diavolo." Mozart followed with 17, 6 of "Don Juan," 6 of "Zauberflöte," and 5 of "Figaro." Goldmark with 16 representations of the "Queen of Sheba," Bizet, 12 of "Carmen," Lortzing with 7 of the "Czar and Zimmermann," Weber with 11, 8 of "Freischütz," 2 of "Oberon," and 1 of "Eury-

anthe;" Verdi with 11, 5 of "Trovatore," 4 of "Traviata," and 2 of "Aida;" Beethoven with 9 of "Fidelio;" Nessler with 8 of the "Ratcatcher of Hameln;" Nicolai with 8 of the "Merry Wives of Windsor;" Dohizetti with 7, 5 of "La Figlia del Reggimento," and 2 of "Lucia;" Marschner with 6, 5 of "Hans Heiling," and 1 of the "Templario e l'Ebreo;" Rubinstein with 6, 4 of the "Maccabees," and 2 of "Fermors;" Brüll with 5 of "The Golden Cross;" Gounod with 4, 2 of "Faust," and 2 of "Romeo and Juliet;" Schumann with 3 of "Genoveva;" Gluck with 4, 2 of "Ifigenia in Tauride," and 2 of "Armida;" Spontini with 2 of "Olympia;" Hofmann with 2 of "Arminio;" Flotow with 2 of "Martha;" Halévy with 2 of the "Jewess;" Thomas with 2 of "Amleto;" Spohr with 1 of "Jessonda;" Méhul with 1 of "Joseph in Egypt;" Rossini with 1 of the "Barber;" and Boildieu with 1 of the "Dama Bianca."—*Il Trovatore, July 14.*

NOTES AND ACTIONS.

... Franz Rummel, the pianist, has gone to Brussels.
... L. B. Power, of Scranton, Pa., was in New York in the early part of the week.
... Mr. Prior, of Prior & Thompson, Scranton, Pa., paid New York a visit this week.
... J. S. Whitney, of Manchester, New Hampshire, dealer in musical instruments, has failed.
... William Steinway has gone from London to Germany. He is in excellent health and enjoying himself.
... C. J. Whitney, of Detroit, started for home on last Friday. He spent several days at Manhattan Beach.
... C. M. Tremaine, of Billings & Co., went to Boston on Wednesday. He will return about the first of next week.
... August Weber, of Peoria, Ill., was still in New York on Wednesday.
... S. Wolfram, of Wolfram & Co., Connerville, Ind., was in this city on Thursday.
... Sohmer & Co. are preparing for an extensive fall trade, for which they have the best prospects.
... Edmund Cluett and N. L. Weatherby, of Cluett & Sons, Troy and Albany, were in town on Wednesday.
... Steinway & Sons announce that they have transferred their Wisconsin agency to William Rohlfing & Co., of Milwaukee.
... George Neubach, of George Steck & Co., is off on a two weeks' vacation in the Catskills. He will return early next week.
... The Sohmer piano is rapidly gaining ground in Elmira, and T. A. Pagett, Jr., who is the energetic agent for them, is very successful.
... Simon B. Shonninger, of the Shonninger Organ Company, stopped in New York on Monday on his return to New Haven from Saratoga.
... Mr. Bach, of the firm of Kranich & Bach, the well known piano manufacturers, of this city, sailed from Liverpool for home on Monday, on the steamship Celtic.
... Clara E. Nourse, proprietor of a conservatory of music in Cincinnati, has discharged realty mortgages of \$8,000 and \$1,350, and given a new realty mortgage for \$10,000.
... W. B. Carter, of Springfield, Mass., music dealer, has admitted L. M. Pierce to copartnership with him, and the business is now carried on under the name of Carter & Pierce.
... O. S. Burr, of the Loring & Blake Organ Company, was here on Thursday. He says that business continues brisk with the company, which has all it can do to fill its orders.
... Richard Arnold, the well known violinist, has selected Brockett's Bridge for his summer vacation. The place possesses lovely scenery and all the advantages of genuine country life.
... W. J. Dyer, of Dyer & Howard, St. Paul and Minneapolis, Minn., was in New York early this week. He reports trade as satisfactory, and the promise for the future as excellent.
... Louis Grunewald, the popular pianoforte dealer of New Orleans, arrived in New York on Wednesday evening. He reports business as having been very satisfactory during the past year, and as promising even better things for next season.
... Work is going on quietly and satisfactorily at Hale's factory. All the hands are had that are needed, and the strikers are of no more account than if they did not exist. Mr. Hale is out of town attending to other of his numerous business affairs.
... Alfred Dolge last week entertained at his Brockett's Bridge mills J. H. Gibson (of Henry F. Miller), and Messrs. Frasier & Smith, of Boston, and Messrs. Jones (of Frasier & Smith) and Morse (of Morse & Emerson), of New York, all of whom expressed themselves greatly pleased with their trip, and commented in very flattering terms on all they had seen in the extensive establishments of their host.

BRIEF PERSONAL MENTION.

G. D. Russell, Boston, Mass.

- Ed. Schuberth & Co., New York.*

- Sir Julius Benedict's Concert.***

Disturbed by the Pirates.

The real object of the meeting was not, we believe, very clearly defined, but a resolution is said to have been arrived at, to the effect that all persons aspiring to the always respectable, and frequently remunerative, position of music publishers, should first undergo a competitive examination by the above named *savants* as to their knowledge and appreciation of the various songs, adaptations, etc., issued under any or all of the above names, and further that all such persons possessing capital shall be called on either to swear or affirm (optional) that they will cheerfully hand over all or any portion of said capital, for the purpose of purchasing (at composer's own estimate) and publishing, any rubbish, or, perhaps we ought to say, songs, etc., that it may be desired the public should be made acquainted with, and also to provide the necessary funds to puff—we beg pardon—criticise said publications in such a manner as that the public should be induced to purchase, irrespective of the merits or demerits of any such publications. It was also decided to consider the question of compelling the principal singers to justify their presumption of appearing in public by forcing them to sing only such songs, etc., as may have been written by either of the aforesaid writers. The question of closing such establishments as those of Messrs. Chappell, Boosey, Williams, etc., or, at all events, deposing the present bigoted proprietors thereof, will probably be taken into consideration at their next meeting. A proposal that the movement should be called “national,” and that H. R. H. the “Dook” should be patron did not, it is said, meet with the approval of the chairman, and was, therefore, not pressed.

New Patents.

....The "Conquest Pantomime and Burlesque Company" will soon begin a season at Wallack's. Mr. Conquest is not only a wonderful gymnast, but he has a genius for invention. The pantomimes in which he appears are his own creations.

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SOCK AND BUSKIN.

...Mary Anderson is at Long Branch.

...M. M. Whelan will be business manager for Robeson & Crane next season.

...Haverly's Genuine Colored Minstrels are continuing another week at Niblo's Garden.

...George Clarke and Frederick Paulding have been added to the Madison Square Theatre Company for next season.

...W. J. Florence and wife arrived in England on Sunday. They will begin rehearsals at once, and will open in August at the London Gaiety.

...John T. Raymond appeared at the Gaiety Theatre, London, on Monday as *Col. Sellers*, supported by Katherine Rogers, Clinton Stuart and Courtney Barnes.

...Mary Cary will enter the Lyceum field next season. She has in preparation a monologue which will be an attractive feature of next winter's entertainments.

...A new spectacular melodrama, called "The World," is to be produced at Drury Lane, London, on Saturday, the 31st inst. The authors are Paul Merritt, Henry Pettit and Augustus Harris.

...Sarah Bernhardt will begin her Boston engagement at the Globe on December 6. She will play there two weeks and afterwards one week at the Chestnut Street Theatre, Philadelphia, beginning January 3.

...Lawrence Barrett is spending the summer at Cohasset, working leisurely upon his life of Edwin Forrest and planning several new dramatic ventures which he proposes to make next season, with the support of a good company.

...Miss Litton is contemplating a visit to the United States with the company at present performing with her at Drury Lane. If the arrangements are completed, she will make her first appearance in America in the character of *Rosalind*.

...Edwin Booth, now at the Lakes of Killarney, will visit Scotland and Wales, and arrive in London in September, whence he will go to Germany, where he may fulfill an engagement in Berlin. He has not as yet made any engagement in London.

...The seventh month of the run of "Hazel Kirke" at the Madison Square Theatre, began on Monday. It will be continued until the end of September, when a brief preliminary season will begin with a new comedy, to be succeeded by the regular season.

...Haverly's Fourteenth Street Theatre will be opened again on Monday evening, with a musical medley called "Rainbow Revels," in which the Stewart sisters, Maggie, Nelly and Dody, and Richard Stewart, lately of the Melbourne Theatre Royal, will appear.

...Frederick Stinson, one of the theatrical managers of Boston, and one of the authors of Stuart Robson's play of "Law in New York," died suddenly on Monday last at Eastport, Me., where his Boston Comedy Company was performing. His wife, whose stage name is Sadie Martinot, survives him.

...Paul Delair's "Garin," a new historical tragedy in verse and picture of French feudal life, was successfully produced at the Theatre Francais on the 8th inst. The plot is both complicated and interesting, and the *mise-en-scene* is said to be more splendid and picturesque than anything ever seen on the French stage.

...Cyril Searle, who played successfully a while back at Wallack's and the Park theatres in this city, and on the Southern circuit, where he acted in conjunction with Mary Anderson, has been so successful in England with his performance in "Drink"—Charles Reade's dramatic version of Zola's "L'Assommoir"—that he proposes appearing in it in this country early in the present season.

...George Riddle has secured for the next season an original sketch, "The Sewing Bee," by John Wheelwright, author of that clever little brochure, "Rollo's Journey to Cambridge," and "The Confessions of a Frivolous Man," by Mr. Robert Grant, author of "The Confessions of a Frivolous Girl," in which a young Harvard student relates to a party of friends the story of his first ball. This will be Mr. Riddle's first season on the Lyceum platform.

...The Boston Globe Theatre has been overhauled since its close, and improved at a cost of \$32,000. The front of the boxes and the proscenium have been entirely regilded, a new drop scene has been painted, and a new silk curtain of the same style as the old, but of a lighter hue, has been provided. The upholstery and hangings of the boxes are to harmonize with the curtains. New folding chairs, upholstered in plush, have been put into the auditorium, which has been repainted and newly carpeted.

...The London papers speak of Boucicault's "new" play, "Forbidden Fruit," in terms of high praise. One critic says, it "is without doubt a very great work, and an advance on previous emanations from Dion Boucicault's pen. A grateful public should embrace the opportunity of mentally tasting the luscious presentation of this masculine Pomona." The plot of his play, "Inchavogue," which is advertised as new, is, according to the *New York World*, almost identical with

that of "Daddy O'Dowd," which was first produced at Booth's Theatre, March 17, 1873, when Boucicault, Shiel Barry, Robert Pateman, Joseph Wheelock, Mary Wells, Bella Pateman, and Mary Young sustained the principal parts.

... "Suspected," a new drama of American society, by Minnie Cummings, was presented at the Fifth Avenue Theatre, on Monday evening, under the personal direction of that lady. The principal role was played by Miss Cummings. Jennie Yeamans personated a frolicsome colored girl. Louis Haywood, of North Carolina, made his *début* on the occasion in a comedy part. Miss Mills, Connie Thompson, Adelaide Thornton, Bessie Byrne, J. L. Edmonds, J. B. Brown, S. S. Hicks and Donald Robertson filled the other parts. The scenes represent a lawn party on the banks of the Hudson, a prison interior on Blackwell's Island and a ward in the lunatic asylum. The story is founded on the misfortunes of two orphan sisters who are in the power of a man of bad moral character.

BAND AND ORCHESTRA.

[Band news from all parts of the country is solicited for publication in this column. Any items of interest concerning bands and orchestras, engagements, changes, &c., will be acceptable.]

...Drums are in active demand for campaign purposes in the Northwest.

...A newly imported German band is playing at the new hotel, Long Beach.

...Dodworth's military band has been engaged for the season to play at the new hotel at Rockaway Beach.

...Chandler's orchestra, of Portland, Me., is playing at the Samoset House, Mouse Island, where hops are had every evening.

...The fine orchestra of twenty-two pieces, under John J. Braham, which is to furnish music at the Wentworth, Newcastle, N. H., during the season has arrived.

...Arthur Bent's marine band, to be heard on the Plymouth Rock daily, gives really fine and artistic concerts. The gentleman is a good cornetist and is also a man of taste. He has arranged a duet for the musette and cornet, in imitation of the bagpipes, that is very effective.

...Signor Liberati, the cornet virtuoso, who is now a member of the Brighton Beach Orchestra, is attracting much attention by the excellence of his playing and the good taste exhibited in his selections. His rendering of familiar ballads and old songs, attended as it is with artistic expression, constitutes one of the features of the open air concerts.

...A person of cynical and decidedly prosaic turn of mind, writing from Coney Island, thus exposes his ear in last Sunday's *Times*:

One other improvement should be mentioned by which the comfort of visitors to the island might be promoted. The proprietors of the Brighton and Manhattan Beach hotels have caused to be built two music stands, intended to act like sounding boards, concentrating the so called music which is produced in their interior, and conveying it in a solid body to the hotel piazzas. These music stands are inhabited at certain hours of the day and evening by full-grown American brass bands in active operation. Any one who knows the nature of a brass band is well aware that neither the authority of man nor the awful powers of nature can stop or control it when the fit is on. We suggest, therefore, that these band stands be arranged upon a pivot, so that when the terrible creature within begins to lash himself into fury the structure may be instantly turned about, facing the sea, and the horrid voice of the monster poured out upon the illimitable ocean. Brass bands on the American model are Bedlam and Pandemonium combined. An eminent composer, when asked what was worse than a cornet, replied, "Two cornets." Our brass bands are made up of cornets and bass drums, and the crime of such a combination is aggravated by the addition of other instruments chosen chiefly for noise and blare. Let the caves which these bands inhabit be turned to face outwardly, that they may vent their uproarious rage upon the thundering surf, and thousands of long-suffering visitors will rise up and call the place blessed again.

...According to a London journal, a novel appliance was introduced to the Royal Academy of Music recently. A. B. Bach, who, believing that the hard palate, or front of the roof of the mouth, performs in the human being exactly the same office as the sound-board in a piano, conceived the idea of placing what he calls a resonator in the mouth. The instrument exhibited consists of a gold plate adapted to fit the roof of the mouth and having attached to it another gold plate which is convex in both directions, and thus forms a sort of dome above the tongue. It acts as sounding-board, amplifying and intensifying the voice, and consequently increasing the volume of carrying power of the sounds produced.

...The company of the Italian opera of the Imperial Theatre, St. Petersburg, for the season of 1880-81, will be composed of the following artists: Soprani, Carolina Salla, Abigaille Bruschi-Chiatti, Elvira Repetto, Giglio Nordica and Emma Romeldi; mezzo soprani and contralti, Sofia Scalchi and Guilia Prandi; tenors, Angelo Masini, Riccardo Petrovich, Ottavio Novelli, Vittore Delilieri and Iginio Corsi; baritones, Antonio Cotogni, E. Bouhy, Augusto Brogi and N. Ughetti; bassi, M. Miranda, Enrico Gasperini and E. Sclara. The buffo will be Ernesto Caracciolo, and the concert masters and orchestral directors, Eusebio Dalman and Riccardo Drigo.

ORGAN NOTES.

[Correspondence from organists for this department will be acceptable. Brief paragraphs are solicited rather than long articles. Anything of interest relating to the organ, organ music, church music, &c., will receive the attention it demands.]

...The organ of the Church of St. Nicholas, Rethel, built by Stolz Brothers, of Paris, was a conspicuous object in the Exposition of 1878.

...Wray Taylor, organist of St. Ann's Church, Lowell, Mass., started for Honolulu, in the Sandwich Islands, last Monday, July 29. He has been appointed organist and choirmaster of the English Cathedral there.

...The choir of Christ Church Cathedral, Dublin, has regained much of its old excellence. It has ever been the nursery of church music in Dublin. It may be saying much, but not too much, if it be asserted that, without Christ Church, St. Patrick's could scarcely have attained its present excellence. Thus do often the smaller things in nature supply life to the larger ones.

...Old-time organists aimed at something higher than mere *technique*. Playing the organ to them was a sort of religion, for in their playing their prayers were expressed. Today, mere finger and foot execution is indulged in, and he who can play the most notes in a minute is the favorite. What is "wonderful" has taken the place of what is "suitable," a matter that can hardly cause surprise when we consider that we live in an age of "steam and machinery." Only a few organists are gifted enough to combine properly the old with the new leaven, and yet such union is necessary to true progress.

...Saint-Saëns' style of organ-playing is condemned by the old school of organists, because of his inclination to make of the instrument an orchestra. Whether such an inclination can be justly considered a fault, now that the organ is supplied with such perfect appliances for changing the stops, &c., and the various orchestral instruments are so beautifully and closely imitated, is merely a matter of taste. However, it is very certain that the performance of fugues and such like pieces only has gone out of date, and the programmes of future organ recitals will cover a much wider organ literature. We vote for this extension.

...It is high time that something was done to improve the Westminster Abbey choir, which has never been in so efficient a state as many of the provincial cathedral choirs. Dr. Bridge has worked very hard, but unfortunately matters are not entirely in his hands. Now that six lay vicars choral have been added to the staff it is to be hoped that henceforth the services will be given with a full and rightly balanced complement of voices. By the way, would it not have been in the interest of the Abbey if these assistant vicars choral had been advertised for publicly, and the selection made from the large number of good voices that would probably have presented themselves for the posts? It is only by competition that the best men can be secured, and certainly such offices should not be created and filled without the outside public having some knowledge of what is being done, and even a chance of competing for them.

...It may be said that organ playing has advanced in a much greater ratio than almost any other branch of music. To obtain recognition as a solo performer on the organ a life-story has to be made of it, because each instrument, in modern times, is made to do duty as a solo instrument, and because organ playing has become a thing which stands alone. Probably on this account, a great *technique* has more than ever been aimed at and desired, which, in its turn, may have had some influence in causing Bach's organ works to become partly neglected within the past two years, especially those on "choral themes." Voluntaries have become opportunities for display, for often music is heard in churches that reminds one more than anything else of "a spirit going about seeking rest, yet finding none." Such music, from the effect it produces on the mind and ear, is utterly inappropriate to the place and time in which it is played, and should, therefore, rather be silenced than calmly endured, as is now so frequently the case. However, time is the great restorer of all things.

...M. Guilmant has done and is doing much towards creating a taste for and lively interest in organ music in Paris. Strange as it may appear, the masterpieces written for the instrument by Bach, Handel, Mendelssohn, &c., have, until recently, only been known to and appreciated by a few earnest music lovers in that city; but now the general public is becoming acquainted with them through the medium of frequent organ recitals, which are the means whereby a love for such works may be kindled. It is scarcely to be expected that those who have been fed upon comic operas on the one hand, and Batiste and Wely's light trifles on the other, will readily learn to admire and reverence the severer classics; but, a few years ago, they lay utterly neglected, and thus were as dead to the mass of people as if they had never been composed. It is, therefore, due to M. Guilmant to say that he is accomplishing a good work, and that his frequent attempts to bring to the notice of the public sterling organ compositions merit not only widespread recognition, but also substantial reward.

Professional Cards.

[This department has been established to give members of the musical and theatrical professions an opportunity of keeping their names and addresses before the public. Cards under this heading will be inserted for \$10 per year each.]

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Violin, 126 East 12th st., N. Y. City.

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OSCAR COON,
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DR. LEOPOLD DAMROSCH,
Leader of Orchestra, 145 East 29th st., N. Y. City.

T. R. DEVERELL,
Band Leader, 300 Fifteenth st., Brooklyn.

W. MALMENE,
Mus. Bac. Cantab., has resigned his position as Instructor of Vocal Music in Washington University, St. Louis, which he has held for the last eleven years. An engagement as musical director of a vocal and orchestral society (English or German), a good organist appointment or music teacher in a prominent school would be accepted. Steinway Hall, N. Y.

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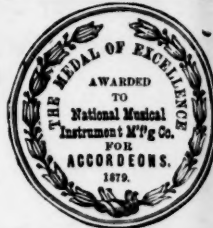
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